













**The Pitt Press Shakespeare for Schools**

**KING HENRY V**

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SHAKESPEARE

KING HENRY V

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## NOTE. •

I HAVE the pleasure to acknowledge my great obligations to previous editions of *Henry V*, and various standard works, such as Schmidt's inestimable *Lexicon* and Mr Stone's edition of the parts of Holinshed that illustrate Shakespeare. To the latter work and to the same scholar's fine introduction to the play I owe most of the historical information given in the present volume.

The metrical "Hints" aim at giving in a small compass the gist of what is commonly agreed upon as to the development and variations of Shakespeare's blank verse. It is almost superfluous to mention my obligations to Dr Abbott's *Shakespearian Grammar*, which deals more or less with the subject-matter of each of the sections of the "Hints." I also owe something to other writers, and must thank two friends who kindly read the proof-sheets of the excursus, and made various suggestions as to its arrangement and scope, and on points of detail.

In this volume, as in its predecessors, the Appendix is designed for the use of senior students.

The Indexes were compiled for me.

A. W. V.

*November, 1900.*

K. H. V.

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## INTRODUCTION.

### DATE OF THE PUBLICATION OF THE PLAY.

*Henry V.* was first published in 1600 in a Quarto edition which was republished in 1602 and 1608. It had <sup>Published in</sup> been entered on the Register of the Stationers' 1600. Company on August 4, 1600. The title of the play in the Quarto is noticeable :

"The Chronicle History of Henry the Fifth with his battell fought at *Agin Court* in *France*. Together with *Auntient Pstoll*. As it hath bene sundry times played by the Right honorable the Lord Chamberlaine' his seruants."

The title in the 1st Folio<sup>1</sup> (1623) is simply "The Life of Henry the Fift."

<sup>1</sup> The first collected edition of Shakespeare's plays, and the earliest authority for the text of many, e.g. *As You Like It*, *The Tempest*, *Julius Caesar*; indeed, but for it they would be lost. It is often referred to by editors simply as "the Folio." The 2nd Folio (1632) was a reprint of the 1st, correcting some of its typographical errors, and introducing some conjectural changes which are often quite unnecessary. The later Folios have little value or interest, except that the edition of 1664 was the first to give *Pericles*. (The term "Chronicle" was used only of plays based on English history, not e.g. of *Julius Caesar*, *Coriolanus*, *Antony and Cleopatra*; these were called "tragedies.")



## II.

## RELATION OF QUARTO TO 1ST FOLIO.

The text of the Quarto edition (1600) is very imperfect ; indeed, the play as there printed is less than half its length in the 1st Folio. The Quarto contains<sup>1</sup> 1623 lines, the 1st Folio 3479. ' The current opinion as to the relation of the text of the Quarto to the text of the 1st Folio is this : that the original version of *Henry V.* was the one afterwards (1623) printed in the 1st Folio ; that of this original version the manager of the Globe Theatre had a shortened acting-version made from the MS. ; and that of this acting-version the Quarto was an imperfect, unauthorized version, "hastily made up from notes taken at the theatre during the performance and subsequently patched together." That is to say, the Quarto was a surreptitious abridgement of an abridgement.

Careful comparison of the Quarto with the 1st Folio shows to some extent how far the abridgement in the Quarto was due to the manager of the theatre, and how far to the circumstances under which the Quarto version was put together.

Thus the Quarto omits the five Prologues and the Epilogue. We cannot doubt that these formed part of the original version : the famous allusion to Essex in Prologue V. 29—34, is in itself decisive evidence on this point. But noble as these pieces of poetry are intrinsically, and valuable to the scheme of the play, they are not absolutely necessary from the purely theatrical standpoint. We may reasonably infer, therefore, that their excision was due to the manager's "abhorred shears." And the same may be assumed with regard to the omission from the Quartos of three minor scenes—I. I, III. I, IV. 2.

Again, the Quarto omits several of the minor characters, either leaving out their speeches altogether, or transferring them to other characters. "Thus in I. 2 Canterbury and Ely

<sup>1</sup> All these details about the early editions are due to other editors.

coalesce in a single 'Bishop,' though a tell-tale stage direction at the head of the scene describes the entry of '2 bishops.' Similarly in IV. 3 Westmoreland's part is made over to Warwick, while Erpingham, save for a mutilated semblance of his name in a stage direction ('Epingham'), disappears altogether. 'These changes were an obvious stage-manager's shift to reduce the number of actors required' (Herford).

Similarly, other *dramatis personæ* of the 1st Folio version who have no speeches assigned to them in the Quarto are Bedford, Rambures, Grandpré, Macmorris, Jamy<sup>1</sup>, the Messenger in II. 4 and IV. 2, and the French Queen.

But a large number of lines are omitted in the Quarto for no apparent reason. These omissions are spread over the whole play, and the cause of their omission explains itself. They are due to the surreptitious origin of the Quarto, whose "brevity is not that of a first sketch, but of imperfect note-taking. It is not an unexpanded germ, but a cento ['collection'] of scraps. Scarcely a single passage of more than a few lines is reported continuously; catching phrases reappear, complexities of thought or phrase vanish, fidelity for a line or two is purchased by the total loss of the following lines" (Herford).

There can, then, be practically no doubt as to the relation of the Quarto (1600) to the 1st Folio (1623); and we may dismiss the theory that the former represents a first draft which Shakespeare revised and expanded into the latter.

### III.

#### DATE OF COMPOSITION.

The year of the composition of *Henry V.* can be fixed precisely. The play was written in 1599. The date is determined by the well-known allusion to Essex in the Prologue to Act V.; cf. lines 25—34:

<sup>1</sup> Of the omission of "the Scots captain, Captain Jamy," a special explanation is possible.

"The mayor and all his brethren in best sort,  
 Like to the senators of the antique Rome,  
 With the plebeians swarming at their heels,  
 Go forth and fetch their conquering Caesar in:  
*As, by a lower but loving likelihood,*  
*Were now the general of our gracious empress—*  
*As in good time he may—from Ireland coming,*  
*Bringing rebellion broached on his sword,*  
*How many would the peaceful city quit,*  
*To welcome him!"*

Essex left London, to suppress the rebellion in Ireland under Tyrone, on March 27, 1599; he returned to England, hurriedly and in disgrace, at the end of September in the same year, arriving at court on September 28. The passage quoted above must, therefore, have been written between March 27 and September 28. It justifies the belief that *Henry V.* was first acted between these dates: probably soon after March 27, while the popular enthusiasm which marked the departure of Essex was still fresh in men's thoughts and the triumphant return which the Prologue promises was still a matter of expectation and hope; certainly not later than the end of June, by which time it must have been known in England that the realisation of this hope was very doubtful. This passage, then, viewed in the light of the history of Essex's expedition, seems to afford conclusive evidence that *Henry V.* was written in the early part, and first acted in the early summer, of 1599.

We may note that apart from the popular acclaim which the departure of Essex moved and which inspired more than one other contemporary poem, Shakespeare had a personal reason for interest in the expedition, namely, that his old patron and friend the Earl of Southampton (to whom *Venus and Adonis* and *Lucrece* were dedicated) accompanied Essex.

Other evidence, scarcely less cogent, indicates 1599 as the year when Shakespeare composed *Henry V.* The *Other evidence points to 1599.* Quarto (1600) fixes a limit in the one direction: the fact that *Henry V.* does not occur in Meres's *Palladis*

*Tamias*<sup>1</sup> (1598) fixes a limit in the other direction: one would naturally assign the play to the intermediate year 1599. Again, it followed 2 *Henry IV.* (mentioned by Meres), which is supposed to date from 1598. And it refers so pointedly to the Globe Theatre<sup>2</sup> built in 1599 that some have thought that it was first performed at the opening of the theatre.

## IV.

## EVIDENCE OF METRE, STYLE AND TONE.

The metrical characteristics, the style and diction, and the tone of *Henry V.* all accord with this date.

Compared with the blank verse of plays like *Richard II.* the blank verse of *Henry V.* is of that freer type which illustrates Shakespeare's variations<sup>3</sup> of the regular type; yet not in the same degree as that of plays like *Macbeth* and *King Lear* which are known to belong to a later period—still less, of plays like *The Tempest* and *The Winter's Tale*. The influence of rhyme is still seen, as in all the plays of Shakespeare's middle period. There is much prose, as in *Much Ado About Nothing* (1599) and *As You Like It* (1600).

The style and diction are essentially those of the dramatist's middle period. To quote Dowden's familiar summary:

<sup>1</sup> Or *Wit's Treasury*, published in the autumn of 1598; a sort of survey of English literature, comparing modern writers with ancient. Meres mentions six of Shakespeare's comedies and six of the tragedies.

<sup>2</sup> On the Bankside, Southwark; about a hundred yards west of the Surrey foot of London Bridge (Furnivall).

<sup>3</sup> See pp. 231—239. *Henry V.* contains a not inconsiderable amount of "run-on" lines and "double endings," as the student can see for himself. The proportion indeed is about 18 per cent., as in *As You Like It*.

"In Shakespeare's earliest plays the language is sometimes as it were a dress put upon the thought—a dress ornamented with superfluous care; the idea is at times hardly sufficient to fill out the language in which it is put; in the middle plays (*Julius Cæsar* serves as an example) there seems a perfect balance and equality between the thought and its expression. In the latest plays this balance is disturbed by the preponderance or excess of the ideas over the means of giving them utterance."

Thus in *The Tempest* some of Prospero's speeches are abrupt and irregular, one idea following another with a rapidity which breaks through the restraint of verbal construction. Matter in fact gets the better of manner, and we have to look to the general drift of a passage and not scrutinise too closely the grammatical relation of its different parts. Again, there is a compression of thought into a small space, and often a subtlety of thought, which create not indeed obscurity but a certain difficulty. But it is far otherwise with *Henry V.*, which has the evenness and lucidity of style that characterise the plays of the middle period.

"*Henry V.* was finished when Shakspeare had nearly passed his thirty-fifth year, the keystone in the arch of human life. In the history of his poetic development the play belongs to a period distinguished from an earlier time by increase of power, and from a later by light-heartedness, only saddened a

*Tone.* little towards its close. We do not detect any

note of sadness in this play; there is no fore-warning of the coming time when he was to learn through bitter experience the darker secrets of the human heart: here all is triumph and joyful anticipation; to the pæan of victory succeeds the solemn benediction upon the marriage that is to heal the wounds of civil war, and unite two long-hostile nations under the sceptre of HENRY V." (Stone.)

## V.

## THE SOURCES OF THE PLAY.

The source whence Shakespeare derived the story of *Henry V.* is Holinshed's *Chronicles*<sup>1</sup> of *Englande, Scotland, and Ireland*. How he used this source of information—sometimes reproducing the very words of the Chronicle, yet diverging from it if (as was rarely the case) dramatic fitness needed—may be seen from the "Extracts" that are given in another part of this volume (pp. 215—230).

Shakespeare was also under some obligation to an old play entitled *The Famous Victories of Henry the fifth: Containing the Honourable Battell of Agincourt*. *Holinshed.*  
*The old play on Henry V.*  
 This is a crude and boisterously mirthful specimen of early historical drama, known to have been acted before 1588 and to have been very popular. The first half pictures Prince Henry's "wild" youth, and not wholly happy relations to Henry IV.: it corresponds, therefore, in respect of its subject-matter with *Henry IV.* The second half covers practically the same ground as *Henry V.*

With the resemblance of *The Famous Victories* to *Henry IV.* we are not concerned: in *Henry V.* its influence may be traced in three places—the incident of the Dauphin's present to Henry, Pistol's scene with the French prisoner, and Henry's wooing. Whereas in Holinshed's account the first of these incidents is passed over lightly, in *The Famous Victories*, as in *Henry V.*, it is made a good deal of. In the old play the contemptuous gift of the French prince is described as "a Tunne of Tennis Balles" (cf. *Henry V.* 1. 2. 255, 258), while Holinshed's phrase is "a barrell of Paris balles"; and Henry's comment on the insult, "My Lord, Prince Dolphin is very pleasant with us" (i.e. witty,

<sup>1</sup> A reference in *Richard II.* 11. 4. 8 shows that Shakespeare used the second (1586—87) edition of Holinshed (to which many new passages were added). The omen of the withering of the bay-trees is not mentioned in the first edition (1577).

facetious), recalls at once Shakespeare's line, "We are glad the Dauphin is so pleasant with us" (1. 2. 259). In the two other cases the similarity lies rather in the general impression than in specific details such as those just instanced.

Some of the resemblances between the two plays arise necessarily from their identity of subject and, very likely, of source. Thus in *The Famous Victories*, as in *Henry V.*, comment is made on the great "change" in the king's character; the French soldiers throw at dice "who shall have the king of England and his lords" as prisoners; the honour of leading the vanguard at Agincourt is assigned to York. Such similarities are inevitable, given a common subject, and no stress need be laid thereon. But, viewing the general relation of the one play to the other, we must recognise that Shakespeare's was not unindebted for a few touches to its rough forerunner.

## VI.

### WHAT DO WE MEAN BY "SOURCES"?

Now, while it is proper always to recognise Shakespeare's obligations where they exist, we must be very careful not to over-estimate them. The word "source" or "original" will mislead us unless we ask ourselves what constitutes the greatness of his plays, and consider how little that greatness is due to any nominal sources: how such qualities as characterisation (ever the crown of the dramatist's art), humour and wit, poetry and pathos and tragic intensity, deft manipulation of plot and underplot and varied relief, are Shakespeare's own gift, never the inspiration of another. This is in truth a vital point, and on it Dr Furness has some valuable remarks, written indeed with reference to the tragedies, more particularly *King Lear*, but applicable (*mutatis mutandis*) to any of Shakespeare's plays of which some "original" has been unearthed.

"What false impressions are conveyed in the phrases which we have to use to express the process whereby Shakespeare converted the stocks and stones of the old dramas and chronicles

*Danger of  
over-estimating  
Shakespeare's  
obligations.*

into living, breathing men and women! We say 'he drew his original' from this source, or he 'found his materials' in that source. But how much did he 'draw,' or what did he 'find'? Granting that he drew from Holinshed, or whence you please, where did he find Lear's madness, or the pudder of the elements, or the inspired babblings of the Fool? Of whatsoever makes his tragedies sublime and heaven-high above all other human compositions,—of that we find never a trace....When, after reading one of his tragedies, we turn to what we are pleased to call the 'original of his plot,' I am reminded of those glittering gems, of which Heine speaks, that we see at night in lovely gardens, and think must have been left there by kings' children at play, but when we look for these jewels by day we see only wretched little worms which crawl painfully away, and which the foot forbears to crush only out of strange pity."

## VII.

DEVIATIONS<sup>1</sup> FROM HISTORY IN "HENRY V."

It has been remarked that Shakespeare's deviations from history in his English and Roman historical plays are mainly changes of time and place, and do not often involve misrepresentation of fact or character. This is certainly true of *Henry V.* Indeed, the play is remarkable among Shakespeare's historical dramas for its fidelity to history. Though his picture of Henry is somewhat idealised, there is nothing in the piece comparable with such divergences from historical accuracy as the representation of John of Gaunt or the Queen in *Richard II.* and the deposition-scene. There are, however, a few small points in which the dramatist has made accuracy of secondary importance to art.

Thus the historical order of the negotiations with France (II. 4) and of the discovery of the conspiracy (II. 2) is reversed in the play. The incident of condemning the conspirators out of their own mouths seems to have been invented by Shakespeare. The

*Deviations  
from history.*

<sup>1</sup> I owe nearly all these illustrations to Mr Stone's *Holinshed*.



French King's offer of his daughter's hand in marriage and certain "dukedom" was not brought back by Exeter (Prologue III. 28—31) after Henry had already landed in France: it was the object of a special French embassy under the Archbishop of Bourges, who delivered his message to Henry at Winchester about two months before Henry's sailing, and "made an eloquent and a long oration, dissuading warre, and praising peace." Henry was less merciful to the population of Harfleur than would be inferred from III. 3. 51: he expelled the citizens and filled the town with English immigrants. The Dauphin was not present at Agincourt<sup>1</sup>. Westmoreland, to whom Shakespeare assigns the wish (IV. 3. 16—18) which leads up to Henry's great speech (18—67), was really in England, with Bedford, too, the "custos" of England during the king's absence; and there seems to be no historical authority for associating either Salisbury or Warwick or Talbot with the glories of Agincourt. One would not infer from the play, in spite of the fifth Prologue, that a period of nearly five years<sup>2</sup>, covering a second campaign in France, intervenes between Acts IV. and V. And I suppose that the picture of representatives of all four nationalities fighting for Henry is hardly true to the time of the events.

On several of these points Shakespeare probably had no means of ascertaining the precise truth, even if he had wished to, and the sum of all his deviations from fact amounts to an unconsidered trifle. Without a reasonable measure of freedom, historical drama would be impossible. As regards essential facts, the historical teaching of *Henry V.* reflects the Chronicles faithfully. Thus the part attributed to the Church, more especially to Chichele, of favouring the war with France as a means of diverting Henry from the threatened "bill" of confiscation (I. 1), is wholly substantiated by Holinshed.

<sup>1</sup> See IV. 5, first note.

<sup>2</sup> The historic time of the whole play is from the Parliament held at Leicester, April 30, 1414, to Henry's betrothal in 1420—on May 20, says Holinshed, but a letter of Henry shows that the day was the 21st (Stone).

## VIII. "

## ASPECTS OF THE PLAY.

*Henry V.* "fulfils stringent dramatic requirements even less than *Henry IV.* It lacks both plot and conflict of passion, and it does not compensate for these defects by a rich variety of characters. The creative power that had been expended with equal lavishness upon a Prince Hal, a Hotspur, and a Falstaff is now massed upon one central overshadowing figure, that of King Henry V. *Henry the one great figure of the Play* Shakspeare's aspiration in the opening lines of the chorus to 'ascend the brightest heaven of invention' is far from fulfilled in the purely dramatic sphere. The plane of interest is in fact less dramatic than epic, as the use of elaborate narrative prologues is enough to prove. The underlying theme of the whole series of historical plays, the greatness of England, here, rises to the surface, and sweeps before it all minor motives. The King himself towers in the forefront of the scene less as a gigantic personality like Richard III. than as the embodiment of national strength and glory. He is even more than the 'mirror of all Christian kings,' he is the personified genius of his race. What Achilles is to the Greeks, Roland to the Franks, Arthur to the Celts, that Shakspeare's Henry V. is to the Anglo-Saxons. And, like these kindred heroes, he is typical of his folk in its hour of triumph over a dangerous foe. Thus the three elements of interest in the drama are the King himself, the nation whom he leads to victory, and the rival nation whom they jointly overthrow" (Boas).

In *Henry V.*, above all Shakspeare's plays, the note of patriotism—"This blessed plot, this earth, this realm, this England"<sup>1</sup>—rings in clarion tones of exultation; and this sentiment is focussed in Henry. *Patriotic tone.*

<sup>1</sup> See John of Gaunt's great panegyric on "this dear dear land," *Richard II.* II. 1. 40—66.

"From the moment of king Henry IV.'s death, Shakespeare concentrates all his poetical strength upon the task of presenting in his great son the pattern and ideal of English kingship. In all the earlier Histories the King had grave defects [e.g. Richard II., Henry VI.]; Shakespeare now applies himself, with warm and undisguised enthusiasm, to the portrayal of a king without a flaw. His *Henry V.* is a glorification of this national ideal. The five choruses which introduce the acts are patriotic pæans; and the play itself is an epic in dialogue...It is an English *ἑγκώμιον*<sup>1</sup>, a dramatic monument, as was the *Persæ*<sup>2</sup> of Æschylus for ancient Athens...Its theme is English<sup>3</sup> patriotism, and its appeal is to England rather than to the world...It is a National Anthem in five acts" (Brandes).

And the motive is *arma virumque cano*, "Arms and the Man"—Henry and Agincourt—there is little else of real moment in *Henry V.* This simple grandeur of theme gives the play its epic character. "War" (says Schlegel) "is an epic rather than a dramatic object." For war exhibits men acting in masses against each other, and a representation of war must lack that riveting interest in individuals—in their conflict with others, with circumstances, with themselves—which is the vital principle of drama, since its primary aim is the revelation of individual character under the stress, or in presence of the need, of action. On the other hand, from the awfulness of its incidents and the vast issues dependent, war is in itself the sufficient—and historically the normal—theme of epic poetry, which requires, according to the time-honoured canon of criticism, oneness and greatness of subject.

<sup>1</sup> A laudatory ode to a conqueror; a panegyric or eulogy.

<sup>2</sup> Æschylus himself fought at Marathon and Salamis. "In the *Persians* he has, in an indirect manner, sung the triumph which he contributed to obtain" (Schlegel).

<sup>3</sup> "So English" seems to me the truest, simplest, most expressive thing one can say about the whole play. It is English to the very heart: the play of English character, as *Midsummer N.-D.* is the play of English scenery.

## IX.

## THE FUNCTION OF THE CHORUS.

The Chorus in *Henry V.* must not be confounded with the Chorus of Greek drama. The Greek Chorus is a character of the play and participates more or less directly in the action; though the method of the dramatists differs in this respect, Sophocles, for example, associating the Chorus more closely with the action than does Euripides. In *Henry V.* the so-called Chorus (Prol. 1. 32) is merely a mouthpiece for the dramatist's utterance of an introductory speech to each Act and a closing comment on the whole. The Chorus discharges three duties. Its primary function is to stimulate the imagination of the audience.

*Appeal to the  
spectator's  
imagination.*

The Prologues (says Schlegel), "which unite epic pomp and solemnity with lyrical sublimity, and among which the description of the two camps before the battle of Agincourt forms a most admirable night-piece, are intended to keep the spectators constantly in mind, that the peculiar grandeur of the actions described cannot be developed on a narrow stage, and that they must, therefore, supply, from their own imaginations, the deficiencies of the representation. As the matter was not properly dramatic, Shakespeare chose to wander in the form, also beyond the bounds of the species, and to sing, as a poetical herald, what he could not represent to the eye, rather than to cripple the progress of the action by putting long descriptions in the mouths of the dramatic personages."

The Chorus of *Henry V.* is insistent on the duty of the spectators:

"And let us, ciphers to this great accompt,

"On your imaginary forces work" (Prol. 1. 17, 18).

"Piece out our imperfections with your thoughts" (23).

"For 'tis your thoughts that now must deck our kings" (28).

"Work, work your thoughts" (Prol. III. 25).

"Eke out performance with your mind" (35).

Shakespeare, in fact, tells his audience, not for the first time<sup>1</sup>, "that it is the business of the dramatist to set the spectator's imagination to work, that the dramatist must rather appeal to the mind's eye than to the eye of sense, and that the co-operation of the spectator with the poet is necessary" (Dowden). Such was the Elizabethan method: a precise reverse of the modern method which leaves little for the onlooker to picture to himself.

The Chorus also elucidates the action of the piece in several ways. Thus it marks changes of scene; we know from Prol. II. 41, 42 that at Henry's next appearance the scene is laid at Southampton, and from Prol. v. that in the last Act, having visited England, he is back again in France with his army. From the poverty of the Elizabethan stage in the matter of scenery such information was a help—though not a necessity, as we see from Shakespeare's other plays where no Chorus is used, but the information is given indirectly, as the action unfolds itself.

Again, the Chorus bridges the historic intervals that occur between the supposed periods of the Acts by mentioning events which have happened in them and have some relation to the progress of the events of the play. Thus from Prol. II. we learn how the thought of the French campaign to which Act I. was a prelude has fired the whole nation with enthusiasm, and what preparations are being made on either side of the Channel. In Prol. III. we have witnessed in imagination the start of the fleet and beginning of the siege of Harfleur, and are therefore not surprised, in the opening scene of Act III., to find Henry cheering on his soldiers to the breach in the walls. In Prol. v. more than in any of the others the Chorus "plays the interim" by touching lightly on the events of nearly two years, so far as they have any reference to Henry and the war. And as

<sup>1</sup> Cf. the dialogue between Hippolyta and Theseus on the "interlude" of the Clowns in *A Midsummer-Night's Dream*, v. 212—215:

*Hip.* 'This is the silliest stuff that e'er I heard.

*The.* The best in this kind are but shadows; and the worst are no worse, if imagination amend them"

the Chorus glances at past events, so too it foreshadows events—e.g. the discovery of the conspiracy (Prol. II. 20—30) and Agincourt (Prol. IV.).

Last but not least, must be mentioned the descriptive value of the Prologues (which, as critics remind us, the great actor Garrick used himself to declaim).

*Descriptions*

They help us greatly to realise the grim "pompe and circumstance" of war. They do not merely bid us use our imaginations, they give us much to use our imaginations on. From this point of view Prol. IV. eclipses its fellows entirely; next in importance being Prol. III. and Prol. V. This description of the two armies on the vigil of the great battle appeals to the inner eye and ear in a manner that is altogether outside the scope of dramatic representation. Translated into action, with whatever wealth of scenic resources, the speech would fall from the sublime. But as "a night-piece" it thrills and impresses indelibly.

Now, the thought naturally rises—why in *Henry V.* alone of his plays (save in one Act of *The Winter's Tale*<sup>1</sup>) did Shakespeare introduce a Chorus? In most<sup>2</sup> of them there are "interims" of time, and changes of locality, as considerable as those in

*Exceptional reasons for the use of a Chorus in "Henry V."*

<sup>1</sup> An interval of sixteen years is supposed to pass between Acts III. and IV. A rhymed, explanatory Prologue, spoken by Time personified, acting as "the Chorus," is prefixed to Act IV.

<sup>2</sup> *The Tempest* is the only play in which Shakespeare observes the so-called "Unity of Time." This was the rule observed by the Greek tragic writers and their modern followers (e.g. Ben Jonson and Corneille) that the action of a play ought not to occupy a much longer time than does its representation on the stage, and should certainly not extend over twenty-four hours. This rule is observed strictly in *The Tempest*. The events are supposed to happen in rather less than four hours, and a performance of the piece fills about the same space of time. In *The Tempest* also there is only a slight breach of the "Unity of Place," i.e. the principle that the events of a drama which are represented (not mentioned merely) should occur in the same place without change of scene. After the storm, all the action takes place on the island—most of it indeed at the same spot, viz. "Before Prospero's Cell." *The Tempest* is unique among Shakespeare's plays in this respect.

*Henry V.* All must have suffered from the want of scenery. "Four or five most vile and ragged foils" had to do duty in the battle-scenes of *Henry VI.* and *Richard III.*, of *Julius Caesar* and *Coriolanus*: yet no apology was offered. Why, then, an exception in this case?

The answer lies in the subject of *Henry V.* It was an exceptional subject: exceptional in its exceeding grandeur and (as we have seen) in its epic character. Here Shakespeare was dealing with the hero-king of the race and perhaps the mightiest pre-Elizabethan feat in our island-story. The grandeur of his "argument" seemingly gave him pause. He could not but feel the disparity between the largeness of his conception (*that* rose to the height of his theme) and the littleness of the means of embodying it; and this feeling prompted the appeals to the spectators for indulgent criticism and the co-operation of their "imaginary forces" in supplementing the stage-deficiencies. These appeals are summed up in the lines

"[I] prologue-like your humble patience pray,  
Gently to hear, kindly to judge our play" (Prol. I. 33, 34):

"Still be kind,

And eke out our performance with your mind" (Prol. III. 34, 35).

And since the theme was in itself epic, he did not disdain a device which intensified, indeed, the epic effect at the expense of the dramatic, but enabled him to paint the pageant of war with a fulness that a strictly dramatic scheme would not have permitted, and "to place the hero of his poem in the splendid heroic light in which from his unassuming nature he cannot place himself" (Gervinus).

## X.

### THE POLITICAL TEACHING OF "HENRY V."

Much has been written on what is sometimes described as "a political purpose" of *Henry V.* "Purpose" must not be taken to imply that the play was written to enforce some particular principle. We shall do well not to entertain the idea

that Shakespeare ever wrote a play to illustrate a special thesis or solve a problem. *Henry V.* was the inevitable successor of *Henry IV.* and the other historical pieces of the grand series : hence its composition. Still, in writing it, Shakespeare may have wished to point *incidentally* a\* political moral, and personally I agree with those who see in the play a distinct plea for unity among the four <sup>Apparently a</sup> ~~plea for unity.~~ English-speaking nationalities—and among the English themselves. •

We must remember that *Henry V.* was written at a time when the consolidation of the now United Kingdom was a question of increasing interest. In Ireland there was then an English army under a general (Shakespeare goes out of the way to pay him marked compliment) whose policy was to pacify the country by leniency, so that it might be drawn gradually and of its own free will under the protection of the English crown. The claim of James of Scotland to the English succession might, many hoped, be the means of uniting north and south at no distant date. Wales had sided with the Tudors in 1485, and the formal union of the two countries had been established as far back as 1543. These facts, surely, lend considerable significance to the presence in *Henry V.* of representatives of the four nationalities—English, Scotch, Irish, Welsh—fighting side by side for a common purpose (III. 2. 60—130). It appears to me highly improbable that so striking a collocation was not intended as an allegory of the unity which ought to exist between the four parts of the kingdom. True, the harmony of the four representatives lacks completeness! but if they cannot all agree among themselves, they can agree to fight under the same flag: and is not this reconciliation of their racial and personal differences and characteristics with loyalty to the common cause embodied in the throne a true picture, in all historical essentials, of the growth of union between the four peoples, tempered by a proper maintenance of national spirit?

Some critics consider that the scene of the meeting of the four captains (III. 2. 60—130) was a later insertion, since



the tone of compliment to the Scotch (71—76) conflicts with the anti-Scottish feeling in the second scene of the play, (I. 2). They suppose that this scene (III. 2. 60—130) did not form part of the original version but was added after the death of Queen Elizabeth—probably for a court-performance at Christmas, 1605, “to please King James, who had been annoyed that year by depreciation of Scots on the stage.” We know from *Macbeth*, IV. I. 120, 121, that Shakespeare was not unwilling to gratify the new court by such compliments. This hypothesis accounts for the discrepancy between the two scenes (I. 2, III. 2). Whether or not we adopt it, the probable political significance of III. 2. 60—130 is not, to my mind, to be ignored.

Henry V. made for union in another direction.

“Besides the racial antipathies which divided the inhabitants of these islands, there was a potent source of disunion among Englishmen. A part of the nation was allied by faith to the national foe, and, at the crisis of the struggle with Spain, politicians might justly fear lest the ties of religion should prove stronger than those of patriotism. Moreover, the increasing severity of the government tended to widen still more the breach between Protestant and Catholic” (Stone).... The reign of Henry V. was a subject which gave a peculiar opportunity to “a dramatist who wished to cure his countrymen of these suicidal hatreds through an appeal to the national pride, by showing them what their ancestors had achieved when, abandoning civil strife, they bent all their energies to the successful prosecution of a foreign war... When Bates said to Williams and the disguised king, who were exchanging defiance on the very eve of the great battle, ‘Be friends, you English fools, be friends; we have French (*scilicet*, Spanish) quarrels enow, if you could tell how to reckon,’ may we not suppose that Shakspeare thus warned his hearers that their dissensions put a dangerous weapon into the hand of the common enemy? Such an interpretation is, of course, a conjectural one, but it can hardly be doubted that ll. 16—20 in the prologue of Act II. were levelled at those

*Supposed  
addition to  
original version.*

*Religion a  
cause of  
Elizabethan  
disunion among  
the English*

traitors who, by their intrigues with the Spaniard, endangered the liberties of England, or, at least, checked *Elizabethan conspiracies.* her career of conquest" (Stone).

The same writer notes in this connection a point to which Johnson originally drew attention, namely, the curious resemblance between the words of one of the conspirators, Grey—"My fault, but not my body, pardon, sovereign" (II. 2. 165)—and the confession made by Dr William Parry, the Papist conspirator. Parry had plotted the assassination of Elizabeth, and, after the discovery of his plot he wrote to her admitting fully his guilt and the justice of his punishment, and ended his letter with the words: "Discharge me *A culpa* ['from the guilt of my crime'] but not *A pena* ['from the penalty'], good ladie."

Some critics, of course, are loth to recognise in Shakespeare allusions of this kind. They hold that he kept himself detached in his plays from the social and political conditions of his environment, and rarely touched on the things of the passing hour.

*Does Shakespeare in his plays allude to contemporary events and questions?*

And certainly this theory of his aloofness from contemporary questions is vastly preferable to the opposite method of interpretation which affects to see all sorts of cryptic references in his text. Still, the passage about Essex proves that he did sometimes introduce contemporary allusions, and we cannot, therefore, lay down fixed lines of exclusion or inclusion. We must follow the reasonable *via media*, which in this instance seems to me to lead to the conclusion that Shakespeare did wish to show his countrymen how much a union<sup>1</sup> of the four nationalities might mean; to illustrate the hatefulness of such plots as were rife against the Queen; and to deprecate bitter internal dissensions and impress the lesson that "united we stand, divided we fall."

<sup>1</sup> The lesson applies now (1916), with a wider reference (i.e. to the whole British Empire). I take it that everyone will study Shakespeare's great war-play in the light of the War, and try to work out the thoughts and things common to the War and the play.

## XI.

SOME OF THE CHARACTERS<sup>1</sup>.

Of Shakespeare's historical plays contrasted with his tragedies it has been wisely said :

"The characters in the historical plays are conceived chiefly with reference to action. The world represented in these plays is not so much the world of feeling or of thought, as the limited world of the practical. In the great tragedies we are concerned more with what a man *is* than with what he *does*....In the historical plays we are conscious of a certain limitation, a certain measuring of men by positive achievements and results" (Dowden).

Two signal illustrations of this criticism are *Henry V.* and *Hamlet*, the heroes of which are Shakespeare's completest representatives of opposite types. The character-interest of *Henry V.* is centred on the king, and Henry's greatness lies mainly "in the sphere of practical achievement": he has been called Shakespeare's ideal man of action. To describe him thus is to imply that his character is built on solid, harmonious lines; that his is not one of those complex natures (like Hamlet's) in which the power of thinking, and a morbid instinct to calculate every conceivable result of action, paralyse the will and sap the power of doing<sup>2</sup>. Henry is shown to us as the enlightened, God-fearing man of affairs; and it is significant that at the very outset (I. 1) we are led to concentrate our thoughts on his character.

The first scene (a connecting link between *Henry V.* and 2 *Henry IV.*) raises straightway the question whether the king of this play is consistent with the prince of its forerunners: has Henry grown to maturity on normal lines of development, or has there taken place in his nature that violent "change" which

<sup>1</sup> For many points in this section (XI.) I am more or less under obligations to various writers.

<sup>2</sup> "Henry's own character is devoid of strictly dramatic elements. It derives none of its extraordinary fascination from inner conflict. He is at one with himself" (Herford).

tradition attributed to him, and which the archbishop was at first inclined to accept as the explanation of what puzzled him so? The full answer must be sought in a close study of both parts of *Henry IV.* as well as of *Henry V.* Here we can only note two points in Shakespeare's picture of the young prince. First, the change was gradual: the "reformation" did not come "in a flood": the wayward Hal of *Henry IV.*, Part I., is not identical with the prince of Part II., any more than the latter is identical with (though at the close of the play not far removed from) the king of *Henry V.* A distinct progress is traceable. "After the poet has delineated Henry's careless youthful life in the first part of *Henry IV.*, and in the second part has shown the sting of reflection and consideration piercing his soul as the period of self-dependence approaches, he now [in *Henry V.*] displays Henry as arrived at the post of his vocation, and exhibits the king acting up to his resolutions for the future" (Gervinus).

Secondly, as the "reformation" was not so rapid as it seemed to superficial observers, neither was it so radical; for though Prince Henry mixed in the madcap, adventurous scenes depicted in *Henry IV.*, yet his nature, we are made to feel, was not really of them. It was an outer life. He never lost consciousness of his noble nature and powers. He did not deceive himself (1 *Henry IV.* i. 2. 219—241, iii. 2. 92, 93), or others (2 *Henry IV.* iv. 4. 67—78) able to see below the surface. And this life was no merely self-indulgent avoidance of his father's gloomy presence and the tedium of the court: it represented also his determination to gain experience and knowledge, as his own words imply (i. 2. 276, 277). He thought to equip himself in every way for kingship, and a king he is, every inch. (See also 2 *Henry IV.* iv. 5. 152—155, v. 2. 122.)

He has for instance the kingliest of kingly attributes, namely, an intense consciousness of the responsibility of kingship. To Shakespeare's Richard II., the sentimentalist, his office means pomp, the external symbols of awe and reverence, limitless use of arbitrary power. In Henry's eyes "ceremony" (iv. i. 227—269) is a cipher. For him the real sanctity of kingship lies in the exercise of power for his people's good and in the

discharge of vast responsibilities : that is a monarch's real right divine. This sense of responsibility is shown early (I. 2), in his solemn appeal to the archbishop for guidance. Two motives, dynastic and personal, urge him to the French war. Foreign war is the constant sequel of usurpation, and Henry's father, the usurper of Richard's throne, had laid on him the dying injunction (2 *Henry IV.* IV. 5. 214, 215) :

"Be it thy course to busy giddy minds,  
With foreign quarrels."

War again offers him the ready means of winning personal distinction, and of "honour," as he confesses, he is most covetous (IV. 3. 28, 29). But only a just claim to the French crown can justify the suffering which war will bring on both peoples : no war of ambition for Henry, no entering on the struggle with "a light heart"! And so he places the question solemnly before the archbishop—"May I with right and conscience make this claim?" (I. 2. 96)—and will abide by the verdict, putting aside personal motives.

But the decision once given, he throws himself heart and soul into its execution : his hand put to the plough, there is no looking back, no morbid playing with doubts. All things necessary to the war shall be thought upon (I. 2. 305). Here his practicality is seen. First, however (I. 2. 302, 303), he will seek divine blessing on his efforts. For, above all, Henry is a pious king. His piety "is the central point" of his character. It is manifested again and again, e.g. in his committal of all to the will of God (I. 2. 289, 290), in his recognition of the intervention of Providence (II. 2. 184—191), in his great petition (IV. 1. 278—283), in his stress on repentance (II. 2. 179, 180, IV. 1. 292—294). These three notes of Henry's nature—his piety, his practicality, his sense of responsibility—struck at the outset, vibrate through the whole play. And another is his humility : or rather, this is part of his piety, being a full consciousness of the unavailingness of his labours if unblest. *Non nobis, Domine*, is his humble thanksgiving in the hour of triumph (IV. 8. 102—119), and that his people may remember the true source

of victory he forbids all outward "signal and ostent" (Prolog. V. 17—22).

And there is so much else to admire in Henry: the many-sidedness which fits him equally for the council-chamber and the battle-field (I. 1. 41—50); the practical capacity to meet every emergency and deal with all sorts of men; the serene, self-reliant spirit which not only makes him undaunted—nay, cheerful, and heartening to his followers—in the presence of danger, but enables him to crush<sup>1</sup> idle doubts and questionings (IV. 1. 281—297) that would torture a Henry VI.; his sense of justice, seen notably in his dealing with the conspirators, whom he condemns because his "kingdom's safety" demands it, not from any desire of personal revenge (II. 2. 174, 175); his absolute freedom from egoism and arrogance; his tenderness (IV. 6. 32—34); his soldierly endurance of the same hardships as others; and those lighter qualities which serve to set off his kingly dignity—e.g. his genial bearing towards all classes, and his love of a jest (IV. Scenes 7, 8).

One wishes that Shakespeare had omitted the barbarous incident of the slaughter of the French prisoners (IV 6. 35—38). But he has so introduced it as to make us feel that Henry thought the order<sup>2</sup> necessary for the safety of his army; and that, after all, is rightly the first consideration in the eyes of every general. Moreover, an act must be judged by the standard of the age.

For the rest, Henry is represented as the great warrior and king whose praises are in all men's mouth. The archbishop could wish Henry were a prelate (I. 1. 40). At the other end of

<sup>1</sup> He has made, according to the views of his time, all possible reparation for his father's action (short of actual surrender of the crown)—in particular, the reparation of "penitence" (IV. 1. 292—294); and having done so, he does not lose himself in barren regrets, but, like the thoroughly practical man he is, straightway takes up his immediate duty (296, 297), on which hangs the fate of others.

<sup>2</sup> It reminds us of that sterner aspect of Henry's character which showed itself historically in his treatment of the Lollards, but which it was obviously not part of Shakespeare's purpose to dwell on.

the social scale Henry finds equal favour: "a good king," says the reserved Nym (II. 1. 118)—"a heart of gold," says the more appreciative Pistol (IV. 1. 44—48), despite that difference of opinion about Bardolph's fate. The wisest of his French foes extols Henry's merits (II. 4. 30—40), and his foes at home are ashamed of their plot against him, and glad at its failure (II. 2. 151—165), though they know the penalty of failure. York's last breath is expended in sending a loving farewell to his sovereign (IV. 6. 22, 23). "A gallant king," cries the composed Gower (IV. 7. 10), and Fluellen assents with his usual enthusiasm. All alike praise Henry, and his army gives him its willing best of service. And to the Chorus, speaking, surely, for Shakespeare himself, he is "the mirror of all Christian kings" (Prol. II. 6); "this grace of kings" (Prol. II. 28); the "royal captain," whose presence is as the sun to his soldiers (Prol. IV. 29, 43); a "conquering Cæsar" (Prol. V. 28); and "This star of England." (Contrast another great soldier, the proud, ungenial Coriolanus.)

Most of the other *dramatis personæ* are shadowy outlines beside the great king: we might interchange the names prefixed to the speeches of the English nobles, and the changes would pass undetected.

But four groups have a collective interest. First we may note the French nobles. They are painted in no flattering hues. The Dauphin (being intended as a foil to Henry, whom he misunderstands so woefully) and Orleans fare worst at Shakespeare's hands—the Constable best.

The last is at least credited with ability to appreciate Henry's character (II. 4. 29—40) and the bravery of his foe (III. 7. 123—127); and he has a very shrewd judgment and wit, albeit in the end he seems to have caught the infection of the bragging spirit of his fellows (IV. 2. 15—37).

But the general characteristics of the French are a "secure" and vaunting self-confidence which promises itself loudly an easy triumph (Prol. IV. 17—19); love of flattery and servility in paying idle compliments; childish pride in steeds and armour, and a corresponding contempt for their ill-arrayed enemy; and

a fantastic exaggeration of mood and manner of speech. Shakespeare, in fact, has drawn them as "mere caricatures for the diversion of the gallery." Almost their sole merit is the courage which scorns to survive defeat (IV. 5). \*

An interesting feature historically of the two armies is that they are made to represent two antagonistic systems. Those impenetrable ranks of English archers in "war-worn coats" are a citizen army—"good yeomen" (III. 1. 25) and soldiers of "all the youth of England" (Prol. II. 1). The French cavaliers, picturesquely equipped, are a feudal host of "princes, barons, lords, knights, squires"<sup>1</sup> (IV. 8. 85), with their retainers and a few "mercenaries" (IV. 8. 84). Agincourt, indeed, is an encounter between dying chivalry and the rising might of the middle classes; and the old order yields to the new.

Of this new order Shakespeare gives us vigorously sketched specimens in Bates and Williams. They have the characteristic merits of their blood. They know *The English rank and file*. well what is ahead, but are none the less solidly determined to go through with it. The king's cause may be right or wrong: that is his affair; theirs is "to fight lustily for him" (IV. 1. 180, 181): and Agincourt is the witness how they fought.

Williams in particular is thoroughly typical in his sturdy independence and fairness. If he disagrees he says so bluntly (IV. 1. 125)—on occasion, very bluntly indeed—and states his own view with not a little of rough mother-wit (IV. 1. 130—141, 189—194); yet he is open to conviction (IV. 1. 178, 179). But it is conviction alone that can make him confess himself in the wrong: when he knows that his case is just, he will argue it out to the king himself with modest but unflinching independence—"All offences, my liege, come from the heart: never came any from mine that might offend your majesty...what your highness suffered, I beseech you take it *for your own fault*, and not mine: for had you been as I took you for, I made no offence; therefore, I beseech your highness, pardon me" (IV. 8.

<sup>1</sup> "This force consisted almost entirely of nobles and their feudal followers, who in their foolish pride had rejected the assistance of the infantry of the towns" (Bright). See also *Shakespeare and his Predecessors*, pp. 285, 286.



44--53). If Henry had insisted on any further "satisfaction" (43) as the price of pardon, he would have had one brave soldier the less. No need to tell a man like this to "keep his vow" (IV. 7. 138, 139): no wonder that an army of which such an one is type did what it did "upon Saint Crispin's day."

Another interesting little group is that of the Irish, Scotch and Welsh captains, who are individualised and contrasted, according to their racial characteristics, in a few vivid strokes (III. 2). That each is brave after the manner of his people goes without saying. Macmorris (the only member of his nation in Shakespeare's plays) is a true Celt: very courageous and impulsive; touchy and apt to misunderstand. His temper, indeed, is as hot as "the weather and the wars"; it boils over at an imaginary slight<sup>1</sup> (III. 2. 113--115), and he would settle on the spot the question whether Fluellen is "as good a man" as himself (123).

Precisely opposite is the Scot, Captain Jamy. A marvellous ' *Jamy.* valourous gentleman (71), he does not, however, hold with hot-headed misunderstandings (125), nor will he mix himself up in the dispute between Macmorris and Fluellen: it is the good-natured Englishman who attempts the thankless task of peace-making (124). Captain Jamy loves an argument: he would fain (109, 110) hear the principles of warfare discussed in proper philosophic fashion while the battle rages round the walls, and he can, if he chooses, "maintain his argument as well as any military man in the world" (74, 75); not but that he is quite ready to let others do the arguing and himself criticise either side (95, 96). For he is a man of few words ("that is the breff and the long" must, one fancies, have been a frequent phrase on his lips), and of no needless emotion. It takes a deal to ruffle his even temper, and Macmorris's reproach that nothing is done (104) is received with the grim composure of the man who for his part is going to do his very best but say little about it: "ay'll de gud service, or ay'll lig i' the grund for it" (106, 107). We may be sure that the vow was not

<sup>1</sup> The Irishman's anger at what he hastily assumes to be an uncomplimentary reference to his "nation" is an Elizabethan touch, significant from what was happening in Ireland in Shakespeare's time.

unfulfilled, and that if he outlived Agincourt no man had a better right to "teach his son" the story of the great king and his victories.

The most prominent of the trio is the Welshman<sup>1</sup>— appropriately, since Henry himself has good "Welsh blood" (IV. 7. 102, 103) in his veins. In some respects Fluellen and Macmorris are much alike: witness the king's description of the former (IV. 7. 172—174):

"For I do know Fluellen valiant,  
And, touch'd with choler, hot as gunpowder,  
And quickly will return an injury."

But being a great stickler for military etiquette, Fluellen can keep himself in hand under provocation, when the time or place is not suitable for personal disputes. "There is occasions and causes why and wherefore in all things," as he remarks (V. 1. 3, 4) mysteriously to his "dear friend" Gower, and so he defers the settlement of his account with Macmorris (III. 2. 127—130) and Pistol (III. 6. 64, 65, V. 2. 9, 10) till the claims of martial duty are satisfied.

Shakespeare attributes to Fluellen the same sort of pedantry as marks his compatriot Sir Hugh Evans in *The Merry Wives of Windsor*. In each case the impression is increased by the peculiar, bookish English that the Welshman uses so volubly. Fluellen is all for "the disciplines of the wars" and precedents. To him Macmorris is the mere amateur who knows nothing of those classical methods of warfare to which he constantly appeals; whereas he finds in Gower a kindred spirit "literatured in the wars" (IV. 7. 143, 144). He would let the Duke of Gloucester himself know that his tactics are not according to rule (III. 2. 53—56). Like another famous fighter, Fluellen insists on "the rigour of the game" were Bardolph his own brother he would not spare him, "for discipline ought to be used" (III. 6. 52—55). He is intensely earnest and conscientious, and looks for the

<sup>1</sup> According to Hunter, the parish register of Stratford-on-Avon shows that there were a considerable number of Welsh people living there, for some reason or other, in Shakespeare's youth. He says that the name William Fluellin occurs in the register under the date July 9, 1595. *New Illustrations*, I. 60, II. 58.

same qualities in others ("in your conscience, now"). But what one likes most in him is his proud, passionate devotion to his king—and "countryman"—for whom he fights so well. With all the other characters Fluellen is a stranger, even with the kind Gower whom he finds it necessary at times to correct (IV. 7. 39, 40). But Henry was "born at Monmouth": and the world of difference that makes to the Welshman! It gives Fluellen, he seems to feel, a special claim on the king, a stronger right of loyalty than any others can show. In his way—sometimes an unconscious way (IV. 8. 60—63)—Fluellen is a humorist: thus his tongue plays on Pistol as effectively as his cudgel in the scene of his great revenge (V. 1), and his quaint parallel between Henry and Alexander (IV. 7. 40—46) is as witty as shrewd. His passion for discipline is in itself a sort of "humour" such as Ben Jonson would elaborate into a character-study.

Though some fun is made of Fluellen's oddities, there is no sting in it, and Shakespeare obviously means us to like him. 'It has, indeed, been well said that if in Glendower (1 *Henry IV.*) Shakespeare portrayed the weak points of Fluellen's countrymen, "he has redressed the balance in Fluellen, who is a type of their shrewd mother-wit, their loyalty to a leader, and their martial valour." And "what characteristic breadth of mind does Shakespeare show, what superiority to petty racial prejudices, when, in this play, devoted above all others to the glorification of England, he defends an ancient Welsh tradition, begun upon an honourable respect, and through the mouth of Gower warns the mocker to 'henceforth let a Welsh correction teach you a good English condition.'" (Boas).

The relation of the comic scenes to the serious is not so close as in *Henry IV.* Still, they serve several purposes other than that of merely yielding amusement. They show us the war from a point of view which would be unknown to us were the king and his nobles, or the true soldiers, always on the scene; they show us, that is to say, the seamy side of war, its ignoble incidents and aspects. They illustrate the stern discipline which a general must maintain (III. 6. 103—107, IV. 4. 70). They not only divert by their

*Pistol and  
his friends.*

"comic relief," but remind us by it that even war has its lighter phases and is not exempt from the grim humour which runs throughout life. They bring in characters whose rare cowardice is a foil to the courage of the real fighters. In these ways the comic scenes are directly relevant to the action of the piece : and to think what their absence would mean ! No "Quondam Quickly" to tell (as she alone could) of Falstaff's death—that description "in which pathos and humour have run together and become one"—and no Pistol with his wealth of "play-house scraps" and native bombast ! Few, if any, will dissent from the note with which Johnson marks Pistol's final exit (v. 1. 83):

"The comick scenes of The History of Henry the Fourth and Fifth are now at an end, and all the comick personages are now dismissed. Falstaff and Mrs Quickly are dead ; Nym and Bardolph are hanged ; Gadshill was lost immediately after the robbery ; Poinz and Peto have vanished since, one knows not how ; and Pistol is now beaten into obscurity. I believe every reader regrets their departure."

## XII.

### THE NATIONAL IMPORTANCE OF SHAKESPEARE'S HISTORICAL PLAYS.

"If<sup>1</sup> we consider the series of the historical dramas of Shakespeare in themselves, and investigate their merits as belonging to a different style of dramatic writing [from his love-plays], the first thing which strikes us is their national and political importance. The English possess in this group of plays, as Schlegel said, a great dramatic epopee<sup>2</sup> with which no other nation has aught to compare. Almost all plays—even the non-Shakespeare ones included, the material for which is taken from English history—were created by the English stage in not much more than a single decade, in the happiest period of the happy age of Elizabeth, when the whole English people were in a state of rare national elevation. Previous to her reign the national feeling of England had increased for a time; and its

<sup>1</sup> From Gervinus's *Commentaries*, slightly abridged.

<sup>2</sup> A national heroic poem ; an epic.

knightly fame, in an age when nations were still unacquainted with each other, had penetrated throughout all Europe in the time of Edward III. and Henry V., when the small island people had victoriously stood in the midst of France. Subsequently its power and its self-reliance had utterly declined through internal party strife and the loss of former conquests, and had only slowly revived since Henry VII. It was not until Elizabeth's time that English history again assumed an aspect which reminded the masses of the people of their fatherland, and again offered food for national feeling." Elizabeth's triumph over the arms and intrigues of her enemies, the influence of the Reformation, and the rise and wonderful successes of English maritime power, all fostered this feeling.

"If we trace the effects of these public political circumstances upon the literature of England, its historical dramas are the first thing that occurs to us. In Shakespeare's *King John*, and in the older drama on which it rests, how completely Protestant self-reliance is exhibited! How eloquently in *Richard III.*<sup>1</sup> and in *Henry V.*, not only does the patriotic spirit of the poet speak, but also the self-appreciation of a people who have again learned to know themselves in the happy sequence of events!...The whole age influenced the creation and spirit of these historical plays, and these again had a corresponding influence upon the patriotic spirit of the people. It is still the chief design of these works to remind the English people of the earlier period of their greatness, and to bring again before them their Edwards, their Henrys, their Talbots. It is obvious in itself of what consequence this must have been in an age when the self-forgetfulness of nations was general, and when history was but little read. A national history, not to be read but to be looked at—now galling by the representation of shameful discords and defeats, now raising and animating by the description of great deeds of old—must have been indeed a possession at that time for an imaginative rising people!"

<sup>1</sup> See especially II. i. 40—66.

# KING HENRY V.

**K. H. V.**

## DRAMATIS PERSONÆ.

KING HENRY the Fifth.

DUKE OF GLOUCESTER, }  
DUKE OF BEDFORD, } brothers to the King.

DUKE OF EXETER, 'uncle to the King.

DUKE OF YORK, cousin to the King.

EARL OF SALISBURY.

EARL OF WESTMORELAND.

EARL OF WARWICK.

ARCHBISHOP OF CANTERBURY.

BISHOP OF ELY.

EARL OF CAMBRIDGE.

LORD SCROOP.

SIR THOMAS GREY.

SIR THOMAS ERPINGHAM, GOWER, FLUELLEN, MACMORRIS,  
JAMY, officers in King Henry's army.

BATES, COURT, WILLIAMS, soldiers in the same.

PISTOL.

NYM.

BARDOLPH.

Boy.

A Herald.

CHARLES the Sixth, King of France.

LEWIS, the Dauphin.

DUKE OF BURGUNDY.

DUKE OF ORLEANS.

DUKE OF BOURBON.

The Constable of France.

AMBURES, GRANDPRÉ, French lords.  
governor of Harfleur.

MONTJOY, a French herald.

Ambassadors to the King of England.

ISABEL, Queen of France.

KATHARINE, daughter to Charles and Isabel.

ALICE, a lady attending on her.

Hostess of a tavern in Eastcheap (formerly Mistress Quickly, and  
now married to Pistol).

Lords, Ladies, Officers, Soldiers, Citizens, Messengers, and Attendants.

Chorus.

SCENE—*During the earlier part of the play in England,  
afterwards in France.*

# KING HENRY V.

## PROLOGUE.

*Enter Chorus.*

*Chorus.* O for a Muse of fire, that would ascend  
The brightest heaven of invention,  
A kingdom for a stage, princes to act,  
And monarchs to behold the swelling scene!  
Then should the warlike Harry, like himself, 5  
Assume the port of Mars; and at his heels,  
Leash'd in like hounds, should famine, sword and fire  
Crouch for employment. But pardon, gentles all,  
The flat unraised spirits that have dared  
On this unworthy scaffold to bring forth 10  
So great an object: can this cockpit hold  
The vasty fields of France? or may we cram  
Within this wooden O the very casques  
That did affright the air at Agincourt?  
O, pardon! since a crooked figure may 15



Attest in little place a million ;  
And let us, ciphers to this great accompt,  
On your imaginary forces work.  
Suppose within the girdle of these walls  
Are now confined two mighty monarchies, 20  
Whose high-upreared and abutting fronts  
The perilous narrow ocean parts asunder :  
Piece out our imperfections with your thoughts ;  
Into a thousand parts divide one man,  
And make imaginary puissance ; 25  
Think, when we talk of horses, that you see them  
Printing their proud hoofs i' the receiving earth ;  
For 'tis your thoughts that now must deck our kings,  
Carry them here and there ; jumping o'er times,  
Turning the accomplishment of many years 30  
Into an hour-glass : for the which supply,  
Admit me Chorus to this history ;  
Who prologue-like your humble patience pray,  
Gently to hear, kindly to judge, our play. [Exit.

## ACT I. •

SCENE I. *London. An ante-chamber in the King's palace.*

*Enter the Archbishop of Canterbury and the Bishop of Ely.*

*Cant.* My lord, I'll tell you ; that self bill is urged,  
Which in the eleventh year of the last king's reign  
Was like, and had indeed against us pass'd,  
But that the scrambling and unquiet time  
Did push it out of further question. 5

*Ely.* But how, my lord, shall we resist it now?

*Cant.* It must be thought on. If it pass against us,  
We lose the better half of our possession ;  
For all the temporal lands which men devout  
By testament have given to the church 10  
Would they strip from us ; being valued thus :  
As much as would maintain, to the king's honour,  
Full fifteen earls and fifteen hundred knights,  
Six thousand and two hundred good esquires ;  
And, to relief of lazars and weak age, 15  
Of indigent faint souls past corporal toil,  
A hundred almshouses right well supplied ;  
And to the coffers of the king, beside,  
• A thousand pounds by the year : thus runs the bill.

*Ely.* This would drink deep.

*Canterbury.* 'Twould drink the cup and all. 20

*Ely.* But what prevention?

*Canterbury.* The king is full of grace and fair regard.

*Ely.* And a true lover of the holy church.

*Canterbury.* The courses of his youth promised it not.  
The breath no sooner left his father's body, 25  
But that his wildness, mortified in him,  
Seem'd to die too; yea, at that very moment,  
Consideration, like an angel, came  
And whipp'd the offending Adam out of him,  
Leaving his body as a paradise, 30  
To envelop and contain celestial spirits.  
Never was such a sudden scholar made;  
Never came reformation in a flood,  
With such a heady currance, scouring faults;  
Nor never hydra-headed wilfulness 35  
So soon did lose his scat, and all at once,  
As in this king.

*Ely.* We are blessed in the change.

*Canterbury.* Hear him but reason in divinity,  
And, all-admiring, with an inward wish  
You would desire the king were made a prelate: 40  
Hear him debate of commonwealth affairs,  
You would say it hath been all in all his study:  
List his discourse of war, and you shall hear  
A fearful battle render'd you in music:  
Turn him to any cause of policy, 45  
The Gordian knot of it he will unloose,  
Familiar as his garter: that, when he speaks,  
The air, a charter'd libertine, is still,  
And the mute wonder lurketh in men's ears,  
To steal his sweet and honey'd sentences, 50  
So that the art and practis part of life  
Must be the mistress to this theoric:  
Which is a wonder how his grace should glean it,  
Since his addiction was to courses vain,  
His companies unletter'd, rude and shallow, 55

His hours fill'd up with riots, banquets, sports,  
And never noted in him any study,  
Any retirement, any sequestration  
From open haunts and popularity.

*Ely.* The strawberry grows underneath the nettle, 60  
And wholesome berries thrive and ripen best  
Neighbour'd by fruit of baser quality:  
And so the prince obscured his contemplation  
Under the veil of wildness, which, no doubt,  
Grew like the summer grass, fastest by night, 65  
Unseen, yet crevice in his faculty.

*Canterbury.* It must be so; for miracles are ceased;  
And therefore we must needs admit the means  
How things are perfected.

*Ely.* But, my good lord,  
How now for mitigation of this bill 70  
Urged by the commons? Doth his majesty  
Incline to it, or no?

*Canterbury.* He seems indifferent;  
Or, rather, swaying more upon our part  
Than cherishing the exhibitors against us:  
For I have made an offer to his majesty, 75  
Upon our spiritual convocation,  
And in regard of causes now in hand,  
Which I have open'd to his grace at large,  
As touching France, to give a greater sum  
Than ever at one time the clergy yet 80  
Did to his predecessors part withal.

*Ely.* How did this offer seem received, my lord?

*Canterbury.* With good acceptance of his majesty;  
Save that there was not time enough to hear—  
As I perceived his grace would fain have done— 85  
The severals and unhidden passages

Of his true titles to some certain dukedoms,  
And generally to the crown and seat of France,  
Derived from Edward, his great-grandfather.

*Ely.* What was the impediment that broke this off? 90

*Canterbury.* The French ambassador upon that instant  
Craved audience; and the hour, I think, is come  
To give him hearing: is it four o'clock?

*Ely.* It is.

*Canterbury.* Then go we in, to know his embassy; 95  
Which I could with a ready guess declare;  
Before the Frenchman speak a word of it.

*Ely.* I'll wait upon you; and I long to hear it. [*Exeunt.*

SCENE II. *The same. The presence-chamber in the  
same.*

*Enter* King HENRY, GLOUCESTER, BEDFORD, EXETER,  
WARWICK, WESTMORELAND, and Attendants.

*King Henry.* Where is my gracious Lord of Canterbury?

*Exeter.* Not here in presence.

*King Henry.* Send for him, good uncle.

*West.* Shall we call in the ambassador, my liege?

*King Henry.* Not yet, my cousin: we would be resolved,  
Before we hear him, of some things of weight, 5  
That task our thoughts, concerning us and France.

*Enter the Archbishop of Canterbury and the Bishop of Ely.*

*Cant.* God and his angels guard your sacred throne,  
And make you long become it!

*King Henry.* Sure, we thank you.  
My learned lord, we pray you to proceed

And justly and religiously unfold 10  
Why the law Salique that they have in France  
Or should, or should not, bar us in our claim :  
And God forbid, my dear and faithful lord,  
That you should fashion, wrest, or bow your reading,  
Or nicely charge your understanding soul 15  
With opening titles miscreate, whose right  
Suits not in native colours with the truth ;  
For God doth know how many now in health  
Shall drop their blood in approbation  
Of what your reverence shall incite us to. 20  
Therefore take heed how you impawn our person,  
How you awake the sleeping sword of war :  
We charge you, in the name of God, take heed,  
For never two such kingdoms did contend  
Without much fall of blood ; whose guiltless drops 25  
Are every one a woe, a sore complaint  
'Gainst him whose wrong gives edge unto the swords  
That make such waste in brief mortality.  
Under this conjuration speak, my lord ;  
For we will hear, note and believe in heart 30  
That what you speak is in your conscience wash'd  
As pure as sin with baptism.

*Cant.* Then hear me, gracious sovereign, and you peers,  
That owe yourselves, your lives and services  
To this imperial throne. There is no bar 35  
To make against your highness' claim to France  
But this, which they produce from Pharamond,—  
“*In terram Salicam mulieres ne succedant,*”  
“No woman shall succeed in Salique land :”  
Which Salique land the French unjustly gloze 40  
To be the realm of France, and Pharamond  
The founder of this law and female bar.

Yet their own authors faithfully affirm  
That the land Salique is in Germany,  
Between the floods of Sala and of Elbe; 45  
Where Charles the Great, having subdued the Saxons,  
There left behind and settled certain French;  
Who, holding in disdain the German women  
For some dishonest manners of their life,  
Establish'd then this law,—to wit, no female 50  
Should be inheritrix in Salique land:  
Which Salique, as I said, 'twixt Elbe and Sala,  
Is at this day in Germany call'd Meisen.  
Then doth it well appear, the Salique law  
Was not devised for the realm of France: 55  
Nor did the French possess the Salique land  
Until four hundred one and twenty years  
After defunction of King Pharamond,  
Idly supposed the founder of this law;  
Who died within the year of our redemption 60  
Four hundred twenty-six; and Charles the Great  
Subdued the Saxons, and did seat the French  
Beyond the river Sala, in the year  
Eight hundred five. Besides, their writers say,  
King Pepin, which deposed Childeric, 65  
Did, as heir general, being descended  
Of Blithild, which was daughter to King Clothair,  
Make claim and title to the crown of France.  
Hugh Capet also, who usurped the crown  
Of Charles the duke of Lorraine, sole heir male 70  
Of the true line and stock of Charles the Great,  
To find his title with some shows of truth,  
Though, in pure truth, it was corrupt and naught,  
Convey'd himself as heir to the Lady Lingare,  
Daughter to Charlemain, who was the son 75

To Lewis the emperor, and Lewis the son  
 Of Charles the Great. Also King Lewis the Tenth,  
 Who was sole heir to the usurper Capet,  
 Could not keep quiet in his conscience,  
 Wearing the crown of France, till satisfied 80  
 That fair Queen Isabel, his grandmother,  
 Was lineal of the Lady Ermengare,  
 Daughter to Charles the foresaid duke of Lorraine:  
 By the which marriage the line of Charles the Great  
 Was re-united to the crown of France. 85  
 So that, as clear as is the summer's sun,  
 King Pepin's title, and Hugh Capet's claim,  
 King Lewis his satisfaction, all appear  
 To hold in right and title of the female:  
 So do the kings of France unto this day;  
 Howbeit they would hold up this Salique law 90  
 To bar your highness claiming from the female,  
 And rather choose to hide them in a net  
 Than amply to imbar their crooked titles  
 Usurp'd from you and your progenitors. 95

*King Henry.* May I with right and conscience make  
 this claim?

*Canterbury.* The sin upon my head, dread sovereign!  
 For in the Book of Numbers is it writ,—  
 When the man dies, let the inheritance  
 Descend unto the daughter. Gracious lord, 100  
 Stand for your own; unwind your bloody flag;  
 Look back into your mighty ancestors:  
 Go, my dread lord, to your great-grandsire's tomb,  
 From whom you claim; invoke his warlike spirit,  
 And your great-uncle's, Edward the Black Prince, 105  
 Who on the French ground play'd a tragedy,  
 Making defeat on the full power of France,



*Whiles his most mighty father on a hill  
 Stood smiling to behold his lion's whelp  
 Forage in blood of French nobility.*

110

O noble English, that could entertain  
 With half their forces the full pride of France,  
 And let another half stand laughing by,  
 All out of work and cold for action!

*Ely.* Awake remembrance of these valiant dead, 115  
 And with your puissant arm renew their feats:  
 You are their heir; you sit upon their throne;  
 'The blood and courage that renowned them  
 Runs in your veins; and my thrice-puissant liege  
 Is in the very May-morn of his youth, 120  
 Ripe for exploits and mighty enterprises.

*Exeter.* Your brother kings and monarchs of the earth  
 Do all expect that you should rouse yourself,  
 As did the former 'lions of your blood.'

*Westmoreland.* They know your grace hath cause and 125  
 means and might:  
 So hath your highness; never king of England  
 Had nobles richer and more loyal subjects,  
 Whose hearts have left their bodies here in England,  
 And lie pavilion'd in the fields of France.

*Canterbury.* O, let their bodies follow, my dear liege, 130  
 With blood and sword and fire to win your right:  
 In aid whereof we of the spirituality  
 Will raise your highness such a mighty sum  
 As never did the clergy at one time  
 Bring in to any of your ancestors. 135

*K. Hen.* We must not only arm to invade the French,  
 But lay down our proportions to defend  
 Against the Scot, who will make road upon us  
 With all advantages.

*Canterbury.* They of those marches, gracious sovereign, 140  
 Shall be a wall sufficient to defend  
 Our inland from the pilfering borderers.

*K. Hen.* We do not mean the coursing snatchers only,  
 But fear the main intendment of the Scot,  
 Who hath been still a giddy neighbour to us; 145  
 For you shall read that my great-grandfather  
 Never went with his forces into France,  
 But that the Scot on his unfurnish'd kingdom  
 Came pouring, like the tide into a breach,  
 With ample and brim fulness of his force; 150  
 Galling the gleaned land with hot assays,  
 Girding with grievous siege castles and towns;  
 That England, being empty of defence,  
 Hath shook and trembled at the ill neighbourhood.

*Canterbury.* She hath been then more fear'd than harm'd,  
 my liege; 155  
 For hear her but exempl'd by herself:  
 When all her chivalry hath been in France,  
 And she a mourning widow of her nobles,  
 She hath herself not only well defended,  
 But taken and impounded as a stray 160  
 The King of Scots; whom she did send to France,  
 To fill King Edward's fame with prisoner kings,  
 And make her chronicle as rich with praise  
 As is the ooze and bottom of the sea  
 With sunken wreck and sumless treasures. 165

*West.* But there's a saying, very old and true,—  
 "If that you will France win,  
 Then with Scotland first begin:"  
 For once the eagle England being in prey,  
 To her unguarded nest the weasel Scot 170  
 Comes sneaking, and so sucks her princely eggs,

Playing the mouse in absence of the cat,  
To spoil and havoc more than she can eat.

*Exeter.* It follows then the cat must stay at home :  
Yet that is but a crysh'd necessity, 175  
Since we have locks to safeguard necessities,  
And pretty traps to catch the petty thieves.  
While that the armed hand doth fight abroad,  
The advised head defends itself at home ;  
For government, though high and low and lower, 180  
Put into parts, doth keep in one consent,  
Congreeing in a full and natural close,  
Like music.

*Cant.* Therefore doth heaven divide  
The state of man in divers functions,  
Setting endeavour in continual motion ; 185  
To which is fixed, as an aim or butt,  
Obedience : for so work the honey-bees,  
Creatures that by a rule in nature teach  
The act of order to a peopled kingdom.  
They have a king and officers of sorts ; 190  
Where some, like magistrates, correct at home,  
Others, like merchants, venture trade abroad,  
Others, like soldiers, armed in their stings,  
Make boot upon the summer's velvet buds ;  
Which pillage they with merry march bring home , 195  
To the tent-royal of their emperor :  
Who, busied in his majesty, surveys  
The singing masons building roofs of gold,  
The civil citizens kneading up the honey,  
The poor mechanic porters crowding in 200  
Their heavy burdens at his narrow gate,  
The sad-eyed justice, with his surly hum,  
Delivering o'er to executors pale

The lazy yawning drone. I this infer,  
That many things, having full reference 205  
To one consent, may work contrariously:  
As many arrows, loosed several ways,  
Come to one mark; as many ways meet in one town;  
As many fresh streams meet in one salt sea;  
As many lines close in the dial's centre; 210  
So may a thousand actions, once afoot,  
End in one purpose, and be all well borne  
Without defeat. Therefore to France, my liege.  
Divide your happy England into four,  
Whereof take you one quarter into France, 215  
And you withal shall make all Gallia shake.  
If we, with thrice such powers left at home,  
Cannot defend our own doors from the dog,  
Let us be worried, and our nation lose  
The name of hardiness and policy. ✓ 220

*K. Hen.* Call in the messengers sent from the Dauphin

[*Exeunt some Attendants.*

Now are we well resolved; and, by God's help,  
And yours, the noble sinews of our power,  
France being ours, we'll bend it to our awe,  
Or break it all to pieces: there we'll sit, 225  
Ruling in large and ample empery  
O'er France and all her almost kingly dukedoms,  
Or lay these bones in an unworthy urn,  
Tombless, with no remembrance over them:  
Either our history shall with full mouth 230  
Speak freely of our acts, or else our grave,  
Like Turkish mute, shall have a tongueless mouth,  
Not worshipp'd with a waxen epitaph.

*Enter Ambassadors of France.*

Now are we well prepared to know the pleasure  
Of our fair cousin Dauphin; for we hear 235  
Your greeting is from him, not from the king.

*First Amb.* May't please your majesty to give us leave  
Freely to render what we have in charge;  
Or shall we sparingly show you far off  
The Dauphin's meaning and our embassy? 240

*King Henry.* We are no tyrant, but a Christian king;  
Unto whose grace our passion is as subject  
As are our wretches fetter'd in our prisons:  
Therefore with frank and with uncurbed plainness  
Tell us the Dauphin's mind.

*First Ambassador.* Thus then, in few. 245  
Your highness, lately sending into France,  
Did claim some certain dukedoms, in the right  
Of your great predecessor, King Edward the Third.  
In answer of which claim, the prince our master  
Says that you savour too much of your youth; 250  
And bids you be advised, there's nought in France  
That can be with a nimble galliard won;  
You cannot revel into dukedoms there.  
He therefore sends you, meeter for your spirit,  
This tun of treasure; and, in lieu of this, 255  
Desires you let the dukedoms that you claim  
Hear no more of you. This the Dauphin speaks.

*K. Hen.* What treasure, uncle?

*Exeter.* Tennis-balls, my liege.

*King Henry.* We are glad the Dauphin is so pleasant  
with us;  
His present and your pains we thank you for: 260  
When we have match'd our rackets to these balls,

We will, in France, by God's grace, play a set  
Shall strike his father's crown into the hazard.  
Tell him he hath made a match with such a wrangler  
That all the courts of France will be disturb'd 265  
With chaces. And we understand him well,  
How he comes o'er us with our wilder days,  
Not measuring what use we made of them.  
We never valued this poor seat of England;  
And therefore, living hence, did give ourself 270  
To barbarous license; as 'tis ever common  
That men are merriest when they are from home.  
But tell the Dauphin I will keep my state,  
Be like a king, and show my sail of greatness,  
When I do rouse me in my throne of France: 275  
For that I have laid by my majesty  
And plodded like a man for working-days;  
But I will rise there with so full a glory,  
That I will dazzle all the eyes of France,  
Yea, strike the Dauphin blind to look on us. 280  
And tell the pleasant prince this mock of his  
Hath turn'd his balls to gun-stones; and his soul  
Shall stand sore charged for the wasteful vengeance  
That shall fly with them: for many a thousand widows  
Shall this his mock mock out of their dear husbands; 285  
Mock mothers from their sons, mock castles down;  
And some are yet ungotten and unborn  
That shall have cause to curse the Dauphin's scorn.  
But this lies all within the will of God,  
To whom I do appeal; and in whose name, 290  
Tell you the Dauphin I am coming on,  
To venge me as I may, and to put forth  
My rightful hand in a well-hallow'd cause.  
So, get you hence in peace; and tell the Dauphin

His jest will savour but of shallow wit, 295  
When thousands weep, more than did laugh at it.—  
Convey them with safe conduct.—Fare you well.

[*Exeunt Ambassadors.*

*Exeter.* This was a merry message.

*King Henry.* We hope to make the sender blush at it.  
Therefore, my lords, omit no happy hour 300  
That may give furtherance to our expedition;  
For we have now no thought in us but France,  
Save those to God, that run before our business.  
Therefore let our proportions for these wars  
Be soon collected, and all things thought upon 305  
That may with reasonable swiftness add  
More feathers to our wings; for, God before,  
We'll chide this Dauphin at his father's door.  
Therefore let every man now task his thought,  
That this fair action may on foot be brought. 310

[*Flourish. Exeunt.*

# ACT II.

## PROLOGUE.

*Enter Chorus.*

*Chorus.* Now all the youth of England are on fire,  
And silken dalliance in the wardrobe lies:  
Now thrive the armourers, and honour's thought  
Reigns solely in the breast of every man:  
They sell the pasture now to buy the horse, 5  
Following the mirror of all Christian kings,  
With winged heels, as English Mercuries.  
For now sits Expectation in the air,  
And hides a sword from hilts unto the point  
With crowns imperial, crowns and coronets, 10  
Promised to Harry and his followers.  
The French, advised by good intelligence  
Of this most dreadful preparation,  
Shake in their fear, and with pale policy  
Seek to divert the English purposes. 15  
O England!—model to thy inward greatness,  
Like little body with a mighty heart,—  
What mightst thou do, that honour would thee do,  
Were all thy children kind and natural!  
But see thy fault! France hath in thee found out 20  
A nest of hollow bosoms, which he fills  
With treacherous crowns; and three corrupted men,  
One, Richard Earl of Cambridge, and the second,  
Henry Lord Scroop of Masham, and the third,  
Sir Thomas Grey, knight, of Northumberland, 25



Have, for the guilt of France—O guilt indeed!—  
Confirm'd conspiracy with fearful France;  
And by their hands this grace of kings must die,  
If hell and treason hold their promises,  
Ere he take ship for France, and in Southampton. 30  
{ Linger your patience on, and we'll digest  
{ The abuse of distance; force a play:  
The sum is paid; the traitors are agreed;  
The king is set from London; and the scene  
Is now transported, gentles, to Southampton; 35  
There is the playhouse now, there must you sit:  
And thence to France shall we convey you safe,  
And bring you back, charming the narrow seas  
To give you gentle pass; for, if we may,  
We'll not offend one stomach with our play. 40  
But, till the king come forth, and not till then,  
Unto Southampton do we shift our scene. [Exit.]

SCENE I. *London. Before the Boar's-head Tavern,  
Eastcheap.*

*Enter Corporal NYM and Lieutenant BARDOLPH.*

*Bardolph.* Well met, Corporal Nym.

*Nym.* Good morrow, Lieutenant Bardolph.

*Bard.* What, are Ancient Pistol and you friends yet?

*Nym.* For my part, I care not: I say little; but when time shall serve, there shall be smiles; but that shall be as it may. I dare not fight; but I will wink, and hold out mine iron: it is a simple one; but what though? it will toast cheese, and it will endure cold as another man's sword will: and there's an end.

*Bardolph.* I will bestow a breakfast to make you 10  
friends; and we'll be all three sworn brothers to France:  
let it be so, good Corporal Nym. •

*Nym.* Faith, I will live so long as I may, that's the  
certain of it; and when I cannot live any longer, I will do  
as I may: that is my rest, that is the rendezvous of it. 15

*Bardolph.* It is certain, corporal, that he is married to  
Nell Quickly: and, certainly, she did you wrong; for you  
were troth-pledge to her. -

*Nym.* I cannot tell: things must be as they may: men  
may sleep, and they may have their throats about them at 20  
that time; and some say knives have edges. It must be  
as it may: though patience be a tired mare, yet she will  
plod. There must be conclusions. Well, I cannot tell.

*Bardolph.* Here comes Ancient Pistol and his wife:  
good corporal, be patient here. 25

*Enter PISTOL and Hostess.*

How now, mine host Pistol!

*Pistol.* Base tike, call'st thou me host?  
Now, by this hand, I swear, I scorn the term;  
Nor shall my Nell keep lodgers.

*Hostess.* No, by my troth, not long! [*Nym draws his 30 sword.*] O well-a-day, Lady, if he be not drawn! [*Pistol also draws his sword.*] Now we shall see wilful murder committed.

*Bardolph.* Good lieutenant! good corporal! offer  
nothing here. 35

*Nym.* Pish!

*Pistol.* Pish for thee, Iceland dog! thou prick-ear'd cur  
of Iceland!

*Hostess.* Good Corporal Nym, show thy valour, and  
put up your sword.

*Nym.* Will you shog off? I would have you *solus*. 40  
[*Sheathing his sword.*]

*Pistol.* "*Solus*," egregious dog? O viper vile!  
The "*solus*" in thy most mervailous face;  
The "*solus*" in thy teeth, and in thy throat,  
And in thy hateful lungs, yea, in thy maw, perdy,  
And, which is worse, within thy nasty mouth! 45  
I do retort the "*solus*" in thy bowels;  
For I can take, and Pistol's cock is up,  
And flashing fire will follow.

*Nym.* I am not Barbason; you cannot conjure me. I  
have an humour to knock you indifferently well. If you 50  
grow foul with me, Pistol, I will scour you with my rapier,  
as I may, in fair terms: if you would walk off, I would  
prick your bowels a little, in good terms, as I may: and  
that's the humour of it.

*Pistol.* O braggart vile, and damned furious wight! 55  
The grave doth gape, and doting death is near;  
Therefore exhale. [Nym draws his sword.]

*Bardolph.* Hear me, hear me what I say: he that  
strikes the first stroke, I'll run him up to the hilts, as I  
am a soldier. [Draws his sword. 60]

*Pist.* An oath of mickle might; and fury shall abate.  
Give me thy fist, thy fore-foot to me give:  
Thy spirits are most tall. [They sheathe their swords.]

*Nym.* I will cut thy throat, one time or other, in fair  
terms: that is the humour of it. 65

*Pistol.* "*Couple a gorge!*"  
That is the word. I thee defy again.  
O hound of Crete, think'st thou my spouse to get?  
No; to the spital go,  
Fetch forth the lazar kite of Cressid's kind, 70  
Doll Tearsheet she by name, and her espouse:

I have, and I will hold, the *quondam* Quickly  
For the only she; and—*pauca*, there's enough.  
Go to.

*Enter the Boy.*

*Boy.* Mine host Pistol, you must come to my master, 75  
and you, hostess: he is very sick, and would to bed.  
Good Bardolph, put thy face between his sheets, and do  
the office of a warming-pan. Faith, he's very ill.

*Bardolph.* Away, you rogue!

*Hostess.* By my troth, he'll yield the crow a pudding 80  
one of these days: the king has killed his heart. Good  
husband, come home presently. [*Exeunt Hostess and Boy.*

*Bardolph.* Come, shall I make you two friends? We  
must to France together: why the devil should we keep  
knives to cut one another's throats? 85

*Pist.* Let floods o'erswell, and fiends for food howl on! •

*Nym.* You'll pay me the eight shillings I won of you at  
betting?

*Pistol.* Base is the slave that pays.

*Nym.* That now I will have: that's the humour of it. 90

*Pistol.* As manhood shall compound: push home.

[*Pistol and Nym draw their swords.*

*Bardolph.* By this sword, he that makes the first thrust,  
I'll kill him; by this sword, I will. [*Draws his sword.*

*Pistol.* Sword is an oath, and oaths must have their  
course.

*Bardolph.* Corporal Nym, an thou wilt be friends, be 95  
friends: an thou wilt not, why, then be enemies with me  
too. Prithee, put up.

*Nym.* I shall have my eight shillings I won of you at  
betting?

*Pistol.* A noble shalt thou have, and present pay; 100

And liquor likewise will I give to thee,  
And friendship shall combine and brotherhood;  
I'll live by Nym, and Nym shall live by me;  
Is not this just? for I shall sutler be  
To the camp, and profits will accrue. 105

Give me thy hand. [*They sheathe their swords.*]

*Nym.* I shall have my noble?

*Pistol.* In cash most justly paid.

*Nym.* Well, then, that's the humour of it.

*Re-enter Hostess.*

*Hostess.* As ever you came of women, come in quickly 110  
to Sir John. Ah, poor heart! he is so shaken of a burning  
quotidian tertian, that it is most lamentable to behold.  
Sweet men, come to him.

*Nym.* The king hath run bad humours on the knight;  
that's the even of it. 115

*Pistol.* Nym, thou hast spoke the right;  
His heart is fracted and corroborate.

*Nym.* The king is a good king: but it must be as it  
may; he passes some humours and careers.

*Pistol.* Let us condole the knight; for, lambkins, we  
will live. [*Exeunt.* 120]

SCENE II. *Southampton. A council-chamber.*

*Enter EXETER, BEDFORD, and WESTMORELAND.*

*Bedford.* 'Fore God, his grace is bold, to trust these  
traitors.

*Exeter.* They shall be apprehended by and by.

*West.* How smooth and even they do bear themselves!

As if allegiance in their bosoms sat,  
Crowned with faith and constant loyalty.

5

*Bedford.* The king hath note of all that they intend,  
By interception which they dream not of.

*Exeter.* Nay, but the man that was his bedfellow,  
Whom he hath dull'd and cloy'd with gracious favours,  
That he should, for a foreign purse, so sell  
His sovereign's life to death and treachery!

10

*Trumpets sound. Enter King HENRY, CAMBRIDGE,  
SCROOP, GREY, Lords, and Attendants.*

*K. Hen.* Now sits the wind fair, and we will aboard.  
My Lord of Cambridge, and my kind Lord of Masham,  
And you, my gentle knight, give me your thoughts:  
Think you not that the powers we bear with us  
Will cut their passage through the force of France,  
Doing the execution and the act  
For which we have in head assembled them?

15

*Scroop.* No doubt, my liege, if each man do his best.

*K. Hen.* I doubt not that; since we are well persuaded  
We carry not a heart with us from hence  
That grows not in a fair consent with ours,  
Nor leave not one behind that doth not wish  
Success and conquest to attend on us.

20

*Cam.* Never was monarch better fear'd and loved  
Than is your majesty: there's not, I think, a subject  
That sits in heart-grief and uneasiness  
Under the sweet shade of your government.

*Grey.* True: those that were your father's enemies  
Have steep'd their galls in honey, and do serve you  
With hearts create of duty and of zeal.

30

*King Henry.* We therefore have great cause of thank-  
fulness;

And shall forget the office of our hand,  
Sooner than quittance of desert and merit  
According to the weight and worthiness. 35

*Scroop.* So service shall with steeled sinews toil,  
And labour shall refresh itself with hope,  
To do your grace incessant services.

*King Henry.* We judge no less. Uncle of Exeter,  
Enlarge the man committed yesterday, 40  
That rail'd against our person: we consider  
It was excess of wine that set him on;  
And on his more advice we pardon him.

*Scroop.* That's mercy, but too much security:  
Let him be punish'd, sovereign, lest example 45  
Breed, by his sufferance, more of such a kind.

*King Henry.* O, let us yet be merciful.

*Cambridge.* So may your highness, and yet punish too.

*Grey.* Sir,  
You show great mercy, if you give him life, 50  
After the taste of much correction.

*King Henry.* Alas, your too much love and care of me  
Are heavy orisons 'gainst this poor wretch!  
If little faults, proceeding on distemper,  
Shall not be wink'd at, how shall we stretch our eye 55  
When capital crimes, chew'd, swallow'd and digested,  
Appear before us? We'll yet enlarge that man,  
Though Cambridge, Scroop and Grey, in their dear care  
And tender preservation of our person,  
Would have him punish'd. And now to our French causes: 60  
Who are the late commissioners?

*Cambridge.* I one, my lord:  
Your highness bade me ask for it to-day.

*Scroop.* So did you me, my liege.

*Grey.* And me, my royal sovereign. 65

*King Henry.* Then, Richard Earl of Cambridge, there  
is yours;

There yours, Lord Scroop of Masham; and, sir knight,  
Grey of Northumberland, this same is yours: .  
Read them; and know, I know your worthiness.—  
My Lord of Westmoreland, and uncle Exeter, 70  
We will aboard to-night.—Why, how now, gentlemen!  
What see you in those papers, that you lose  
So much complexion?—Look ye, how they change!  
Their cheeks are paper.—Why, what read you there,  
That hath so cowarded and chased your blood 75  
Out of appearance?

*Cambridge.* I do confess my fault;  
And do submit me to your highness' mercy.

*Grey.* } To which we all appeal.  
*Scroop.* }

*K. Hen.* The mercy that was quick in us but late, .  
By your own counsel is suppress'd and kill'd: 80  
You must not dare, for shame, to talk of mercy;  
For your own reasons turn into your bosoms,  
As dogs upon their masters, worrying you.  
See you, my princes and my noble peers,  
These English monsters! My Lord of Cambridge here, 85  
You know how apt our love was to accord  
To furnish him with all appertinents  
Belonging to his honour; and this man  
Hath, for a few light crowns, lightly conspired,  
And sworn unto the practices of France, 90  
To kill us here in Hampton: to the which  
This knight, no less for bounty bound to us  
Than Cambridge is, hath likewise sworn. But, O,  
What shall I say to thee, Lord Scroop? thou cruel,  
Ingrateful, savage and inhuman creature! 95



Thou that didst bear the key of all my counsels,  
That knew'st the very bottom of my soul,  
That almost mightst have coin'd me into gold,  
Would'st thou have practised on me for thy use!  
May it be possible, that foreign hire 100  
Could out of thee extract one spark of evil  
That might annoy my finger? 'tis so strange,  
That, though the truth of it stands off as gross  
As black and white, my eye will scarcely see it.  
Treason and murder ever kept together, 105  
As two yoke-devils sworn to either's purpose,  
Working so grossly in a natural cause,  
That admiration did not hoop at them:  
But thou, 'gainst all proportion, didst bring in  
Wonder to wait on treason and on murder: 110  
And whatsoever cunning fiend it was  
That wrought upon thee so preposterously;  
Hath got the voice in hell for excellence:  
And other devils that suggest by treasons  
Do botch and bungle up damnation 115  
With patches, colours, and with forms being fetch'd  
From glistening semblances of piety;  
But he that temper'd thee bade thee stand up,  
Gave thee no instance why thou shouldst do treason,  
Unless to dub thee with the name of traitor. 120  
If that same demon that hath gull'd thee thus  
Should with his lion-gait walk the whole world,  
He might return to vasty Tartar back,  
And tell the legions, "I can never win  
A soul so easy as that Englishman's." 125  
O, how hast thou with jealousy infected.  
The sweetness of affiance! Show men dutiful?  
Why, so didst thou: seem they grave and learned?

Why, so didst thou : come they of noble family?  
Why, so didst thou : seem they religious? 130  
Why, so didst thou : or are they spare in diet,  
Free from gross passion or of mirth, or anger,  
Constant in spirit, not swerving with the blood,  
Garnish'd and deck'd in modest complement,  
Not working with the eye without the ear, 135  
And but in purged judgment trusting neither?  
Such and so finely bolted- didst thou seem :  
And thus thy fall hath left a kind of blot,  
To mark the full-fraught man and best indued  
With some suspicion. I will weep for thee; 140  
For this revolt of thine, methinks, is like  
Another fall of man. Their faults are open :  
Arrest them to the answer of the law ;  
And God acquit them of their practices !

*Exeter.* I arrest thee of high treason, by the name of 145  
Richard Earl of Cambridge.

I arrest thee of high treason, by the name of Henry  
Lord Scroop of Masham.

I arrest thee of high treason, by the name of Thomas  
Grey, knight, of Northumberland. 150

*Scroop.* Our purposes God justly hath discover'd ;  
And I repent my fault more than my death ;  
Which I beseech your highness to forgive,  
Although my body pay the price of it.

*Cam.* For me, the gold of France did not seduce; 155  
Although I did admit it as a motive  
The sooner to effect what I intended :  
But God be thanked for prevention ;  
Which I in sufferance heartily will rejoice,  
Beseeching God and you to pardon me. 160

*Grey.* Never did faithful subject more rejoice

At the discovery of most dangerous treason  
Than I do at this hour joy o'er myself,  
Prevented from a damned enterprise:  
My fault, but not my body, pardon, sovereign. 165

*K. Hen.* God quit you in his mercy! Hear your sentence.  
You have conspired against our royal person,  
Join'd with an enemy proclaim'd, and from his coffers  
Received the golden earnest of our death;  
Wherein you would have sold your king to slaughter, 170  
His princes and his peers to servitude,  
His subjects to oppression and contempt,  
And his whole kingdom into desolation.  
Touching our person, seek we no revenge;  
But we our kingdom's safety must so tender, 175  
Whose ruin you have sought, that to her laws  
We do deliver you. Get you, therefore, hence.  
Poor miserable wretches, to your death:  
The taste whereof, God of his mercy give  
You patience to endure, and true repentance 180  
Of all your dear offences! Bear them hence.

*[Exeunt Cambridge, Scroop, and Grey, guarded.]*

Now, lords, for France; the enterprise whereof  
Shall be to you as us like glorious.  
We doubt not of a fair and lucky war,  
Since God so graciously hath brought to light 185  
This dangerous treason, lurking in our way  
To hinder our beginnings; we doubt not now  
But every rub is smoothed on our way.  
Then, forth, dear countrymen: let us deliver  
Our puissance into the hand of God, 190  
Putting it straight in expedition.  
Cheerly to sea; the signs of war advance:  
No king of England, if not king of France. *[Exeunt.]*

SCENE III. *London. Before the Boar's-head  
Tavern, Eastcheap.*

*Enter* PISTOL, Hostess, NYM, BARDOLPH, and Boy.

*Hostess.* Prithee, honey-sweet husband, let me bring thee to Staincs.

*Pistol.* No; for my manly heart doth yearn.  
Bardolph, be blithe; Nym, rouse thy vaunting veins;  
Boy, bristle thy courage up; for Falstaff he is dead, 5  
And we must yearn therefore.

*Bardolph.* Would I were with him, wheresome'er he is, either in heaven or in hell!

*Hostess.* Nay, sure, he's not in hell: he's in Arthur's bosom, if ever man went to Arthur's bosom. 'A made a 10 finer end, and went away an it had been any christom child; 'a parted even just between twelve and one, even at the turning o' the tide: for after I saw him fumble with the sheets, and play with flowers, and smile upon his fingers' ends, I knew there was but one way, for his nose was as 15 sharp as a pen, and 'a babbled of green fields. "How now, Sir John!" quoth I: "what, man! be o' good cheer." So a' cried out "God, God, God!" three or four times. Now I, to comfort him, bid him 'a should not think of God; I hoped there was no need to trouble 20 himself with any such thoughts yet. So 'a bade me lay more clothes on his feet: I put my hand into the bed and felt them, and they were as cold as any stone; then I felt to his knees, and so upward and upward, and all was as cold as any stone. 25

*Nym.* They say he cried out of sack.

*Hostess.* Ay, that 'a did.

*Bardolph.* And of women.

*Hostess.* Nay, that 'a did not.

*Boy.* Yes, that 'a did, and said they were devils incarnate.

*Hostess.* 'A could never abide carnation; 'twas a colour he never liked.

*Boy.* Do you not remember, 'a saw a flea stick upon Bardolph's nose, and 'a said it was a black soul burning in hell-fire?

*Bardolph.* Well, the fuel is gone that maintained that fire: that's all the riches I got in his service.

*Nym.* Shall we shog? the king will be gone from Southampton. 40

*Pistol.* Come, let's away. My love, give me thy lips. Look to my chattels and my movables: Let senses rule; the word is "Pitch and Pay;" Trust none;

For oaths are straws, men's faiths are wafer-cakes, 45  
And hold-fast is the only dog, my duck:  
Therefore, *caveto* be thy counsellor.

Go, clear thy crystals. Yoke-fellows in arms,  
Let us to France; like horse-leeches, my boys,  
To suck, to suck, the very blood to suck! 50

*Boy.* And that's but unwholesome food, they say.

*Pistol.* Touch her soft mouth, and march.

*Bardolph.* Farewell, hostess. [Kissing her.]

*Nym.* I cannot kiss, that is the humour of it; but, adieu. 55

*Pistol.* Let housewifery appear: keep close, I thee command.

*Hostess.* Farewell; adieu [Exeunt.]

SCENE IV. *France. A room in the French  
King's palace.*

*Flourish. Enter the French King, attended; the Dauphin,  
the Duke of Burgundy, the Constable, and others.*

*French King.* Thus comes the English with full power  
upon us;

And more than carefully it us concerns

To answer royally in our defences.

Therefore the Dukes of Berry and of Bretagne,

Of Brabant and of Orleans, shall make forth,

5

And you, Prince Dauphin, with all swift dispatch,

To line and new repair our towns of war

With men of courage and with means defendant;

For England his approaches makes as fierce

As waters to the sucking of a gulf.

10

It fits us then to be as provident

As fear may teach us out of late examples

Left by the fatal and neglected English

Upon our fields.

*Dauphin.* My most redoubted father,

It is most meet we arm us 'gainst the foe;

15

For peace itself should not so dull a kingdom,

Though war nor no'known quarrel were in question,

•

But that defences, musters, preparations,

Should be maintain'd, assembled and collected,

As were a war in expectation.

20

Therefore, I say 'tis meet we all go forth

To view the sick and feeble parts of France:

And let us do it with no show of fear;

No, with no more than if we heard that England

Were busied with a Whitsun morris-dance : 25  
For, my good liege, she is so idly king'd,  
Her sceptre so fantastically borne  
By a vain, giddy, shallow, humorous youth,  
'That fear attends her not.

*Constable.* O peace, Prince Dauphin !  
You are too much mistaken in this king : 30  
Question your grace the late ambassadors,  
With what great state he heard their embassy,  
How well supplied with noble counsellors,  
How modest in exception, and withal  
How terrible in constant resolution, 35  
And you shall find his vanities forespent  
Were but the outside of the Roman Brutus,  
Covering discretion with a coat of folly ;  
As gardeners do with ordure hide those roots  
'That shall first spring and be most delicate. 40

*Dauphin.* Well, 'tis not so, my lord high constable ;  
But though we think it so, it is no matter :  
In cases of defence 'tis best to weigh  
The enemy more mighty than he seems :  
So the proportions of defence are fill'd ; 45  
Which of a weak and niggardly projection  
Doth, like a miser, spoil his coat with scanting  
A little cloth.

*French King.* Think we King Harry strong ;  
And, princes, look you strongly arm to meet him.  
The kindred of him hath been flesh'd upon us ; 50  
And he is bred out of that bloody strain  
That haunted us in our familiar paths :  
Witness our too much memorable shame  
When Cressy battle fatally was struck,  
And all our princes captived by the hand 55

Of that black name, Edward, Black Prince of Wales;  
Whiles that his mountain sire, on mountain standing,  
Up in the air, crown'd with the golden sun,  
Saw his heroical seed, and smiled to see him,  
Mangle the work of nature and deface 60  
The patterns that by God and by French fathers  
Had twenty years been made. This is a stem  
Of that victorious stock; and let us fear  
The native mightiness and fate of him.

*Enter a Messenger.*

*Messenger.* Ambassadors from Harry king of England 65  
Do crave admittance to your majesty.

*French King.* We'll give them present audience. Go,  
and bring them.

*[Exeunt Messenger and certain Lords.]*

You see this chase is hotly follow'd, friends.

*Dau.* Turn head, and stop pursuit; for coward dogs  
Most spend their mouths when what they seem to threaten 70  
Runs far before them. Good my sovereign,  
Take up the English short, and let them know  
Of what a monarchy you are the head:  
Self-love, my liege, is not so vile a sin  
As self-neglecting.

*Re-enter Lords, with EXETER and Train.*

*French King.* From our brother England? 75

*Exeter.* From him; and thus he greets your majesty.  
He wills you, in the name of God Almighty,  
That you divest yourself, and lay apart  
The borrow'd glories that by gift of heaven,  
By law of nature and of nations, 'long 80  
To him and to his heirs; namely, the crown,



And all wide-stretched honours that pertain,  
By custom and the ordinance of times,  
Unto the crown of France. That you may know  
'Tis no sinister nor no awkward claim, 85  
Pick'd from the worm-holes of long-vanish'd days,  
Nor from the dust of old oblivion raked,  
He sends you this most memorable line, [*Gives a paper.*  
In every branch truly demonstrative,  
Willing you overlook this pedigree: 90  
And when you find him evenly derived  
From his most famed of famous ancestors,  
Edward the Third, he bids you then resign  
Your crown and kingdom, indirectly held  
From him the native and true challenger. 95

*French King.* Or else what follows?

*Exeter.* Bloody constraint; for if you hide the crown  
\* Even in your hearts, there will he rake for it:  
Therefore in fierce tempest is he coming,  
In thunder and in earthquake, like a Jove, 100  
That, if requiring fail, he will compel;  
And bids you, in the bowels of the Lord,  
Deliver up the crown, and to take mercy  
On the poor souls for whom this hungry war  
Opens his vasty jaws: and on your head 105  
Turning the widows' tears, the orphans' cries,  
The dead men's blood, the pining maidens' groans,  
For husbands, fathers and betrothed lovers,  
That shall be swallow'd in this controversy.  
This is his claim, his threatening and my message, 110  
Unless the Dauphin be in presence here,  
To whom expressly I bring greeting too.

*French King.* For us, we will consider of this further:  
To-morrow shall you bear our full intent

Back to our brother England.

*Dauphin.* For the Dauphin, 116  
I stand here for him: what to him from England?

*Exeter.* Scorn and defiance; slight regard, contempt,  
And any thing that may not misbecome  
The mighty sender, doth he prize you at.  
'Thus says my king: and if your father's highness 120  
Do not, in grant of all demands at large,  
Sweeten the bitter mock you sent his majesty,  
He'll call you to so hot an answer of it,  
That caves and womby vaultages of France  
Shall chide your trespass and return your mock 125  
In second accent of his ordnance.

*Dauphin.* Say, if my father render fair return,  
It is against my will; for I desire  
Nothing but odds with England: to that end,  
As matching to his youth and vanity, 130  
I did present him with the Paris balls.

*Exeter.* He'll make your Paris Louvre shake for it,  
Were it the mistress-court of mighty Europe:  
And, be assured, you'll find a difference,  
As we, his subjects, have in wonder found, 135  
Between the promise of his greener days  
And these he masters now: now he weighs time,  
Even to the utmost grain: that you shall read  
In your own losses, if he stay in France.

*Fr. King.* To-morrow shall you know our mind at full. 140

*Exeter.* Despatch us with all speed, lest that our king  
Come heré himself to question our delay;  
For he is footed in this land already.

*Fr. King.* You shall be soon dispatch'd with fair conditions:  
A night is but small breath and little pause 145  
To answer matters of this consequence. [*Flourish. Exeunt.*]

'  
ACT III.

## PROLOGUE.

*Enter Chorus.*

*Chorus.* Thus with imagined wing our swift scene flies,  
In motion of no less celerity  
Than that of thought. Suppose that you have seen  
The well-appointed king at Hampton pier  
Embark his royalty; and his brave fleet 5  
With silken streamers the young Phœbus fanning;  
Play with your fancies, and in them behold  
Upon the hempen tackle ship-boys climbing;  
Hear the shrill whistle which doth order give  
To sounds confused; behold the threaden sails, 10  
Borne with the invisible and creeping wind,  
Draw the huge bottoms through the furrow'd sea,  
Breasting the lofty surge: O, do but think  
You stand upon the rivage, and behold  
A city on the inconstant billows dancing; 15  
For so appears this fleet majestical,  
Holding due course to Harfleur. Follow, follow!  
Grapple your minds to sternage of this navy;  
And leave your England, as dead midnight still,  
Guarded with grandsires, babies and old women, 20  
Either past or not arrived to pith and puissance;  
For who is he, whose chin is but enrich'd  
With one appearing hair, that will not follow  
These cull'd and choice-drawn cavaliers to France?  
Work, work your thoughts, and therein see a siege; 25

Behold the ordnance on their carriages,  
With fatal mouths gaping on girded Harfleur.  
Suppose the ambassador from the French comes back;  
Tells Harry that the king doth offer him  
Katharine his daughter, and with her, to dowry, 30  
Some petty and unprofitable dukedoms.  
The offer likes not: and the nimble gunner  
With linstock now the devilish cannon touches,  
[*Alarum, and chambers go off, within*  
And down goes all before them. Still be kind,  
And eke out our performance with your mind. [*Exit.* 35

SCENE I. *France. Before Harfleur.*

*Alarum.* Enter KING HENRY, EXETER, BEDFORD,  
GLOUCESTER, and Soldiers, with scaling-ladders. •

*King Henry.* Once more unto the breach, dear friends,  
once more,  
Or close the wall up with our English dead!  
In peace there's nothing so becomes a man  
As modest stillness and humility:  
But when the blast of war blows in our ears, 5  
Then imitate the action of the tiger;  
Stiffen the sinews, summon up the blood,  
Disguise fair nature with hard-favour'd rage:  
Then lend the eye a terrible aspect;  
Let it pry through the portage of the head 10  
Like the brass cannon; let the brow o'erwhelm it  
As fearfully as doth a galled rock  
O'erhang and jutty his confounded base,  
Swill'd with the wild and wasteful ocean.

Now set the teeth, and stretch the nostril wide; 15  
Hold hard the breath, and bend up every spirit  
To his full height! On, on, you noblest English,  
Whose blood is fet from fathers of war-proof!  
Fathers that, like so many Alexanders,  
Have in these parts from morn till even fought, 20  
And sheathed their swords for lack of argument:  
Dishonour not your mothers; now attest  
That those whom you called fathers did beget you!  
Be copy now to men of grosser blood,  
And teach them how to war! And you, good yeomen, 25  
Whose limbs were made in England, show us here  
The mettle of your pasture; let us swear  
That you are worth your breeding: which I doubt not,  
For there is none of you so mean and base,  
That hath not noble lustre in your eyes. 30  
I see you stand like greyhounds in the slips,  
Straining upon the start. The game's afoot:  
Follow your spirit, and upon this chaise  
Cry "God for Harry, England, and Saint George!"  
[*Exeunt. Alarum, and chambers go off, within.*]

SCENE II. *The same.*

*Enter* Nym, Bardolph, Pistol, and Boy.

*Bardolph.* On, on, on, on, on! to the breach, to the breach!

*Nym.* Pray thee, corporal, stay: the knocks are too hot; and, for mine own part, I have not a case of lives: the humcur of it is too hot, that is the very plain-song of it. 5

*Pistol.* The plain-song is most just; for humours do  
abound:

Knocks go and come; God's vassals drop and die;  
And sword and shield,  
In bloody field,  
Doth win immortal fame. 10

*Boy.* Would I were in an alehouse in London! I would  
give all my fame for a pot of ale and safety.

*Pistol.* And I:

If wishes would prevail with me,  
My purpose should not fail with me, 15  
But thither would I hie.

*Boy.* As duly, but not as truly,  
As bird doth sing on bough.

*Enter FLUELLEN.*

*Fluellen.* Up to the breach, you dog! Avaunt, you  
cullions! [*Driving them forward.* 20

*Pistol.* Be merciful, great duke, to men of mould!

Abate thy rage, abate thy manly rage!

Abate thy rage, great duke!

Good bawcock, bate thy rage! use lenity, sweet chuck!

*Nym.* These be good humours! your honour wins bad 25  
humours. [*Exeunt all but Boy.*

*Boy.* As young as I am, I have observed these three  
swashers. I am boy to them all three: but all they three,  
though they would serve me, could not be man to me; for,  
indeed, three such antics do not amount to a man. For 30  
Bardolph, he is white-livered and red-faced; by the means  
whereof 'a faces it out, but fights not. For Pistol, he hath  
a killing tongue and a quiet sword; by the means whereof  
'a breaks words, and keeps whole weapons. For Nym, he

hath heard that men of few words are the best men ; and 35  
therefore he scorns to say his prayers, lest 'a should be  
thought a coward : butt his few bad words are matched with  
as few good deeds ; for 'a never broke any man's head but  
his own, and that was against a post when he was drunk.  
They will steal any thing, and call it purchase. Bardolph 40  
stole a lute-case, bore it twelve leagues, and sold it for  
three-half-pence. Nym and Bardolph are sworn brothers in  
filching ; and in Calais they stole a fire-shovel : I knew by  
that piece of service the men would carry coals. They  
would have me as familiar with men's pockets as their 45  
gloves or their hankers : which makes much against my  
manhood, if I should take from another's pocket to put  
into mine ; for it is plain pocketing up of wrongs. I must  
leave them, and seek some better service : their villany goes  
against my weak stomach, and therefore I must cast it up. 50  
[Exit.]

*Re-enter FLUELLEN, GOWER following.*

*Gower.* Captain Fluellen, you must come presently to  
the mines ; the Duke of Gloucester would speak with you.

*Fluellen.* To the mines ! tell you the duke, it is not so  
good to come to the mines ; for, look you, the mines is not  
according to the disciplines of the war : the concavities of it 55  
is not sufficient ; for, look you, th' athversary—you may  
discuss unto the duke, look you—is digt himself four yard  
under the countermines : by Cheshu, I think 'a will plow up  
all, if there is not better directions.

*Gower.* The Duke of Gloucester, to whom the order of 60  
the siege is given, is altogether directed by an Irishman, a  
very valiant gentleman, i' faith.

*Fluellen.* It is Captain Macmorris, is it not ?

*Gower.* I think it be.

*Fluellen.* By Cheshu, he is an ass, as in the world: I 65  
will verify as much in his beard: he has no more directions  
in the true disciplines of the wars, look you, of the Roman  
disciplines, than is a puppy-dog.

*Gower.* Here 'a comes; and the Scots captain, Captain  
Jamy, with him. 70

*Fluellen.* Captain Jamy is a marvellous falorous gentle-  
man, that is certain; and of great expedition and knowledge  
in th' auncient wars, upon my particular knowledge of his  
directions: by Cheshu, he will maintain his argument as  
well as any military man in the world, in the disciplines of 75  
the pristine wars of the Romans.

*Enter MACMORRIS and Captain JAMY.*

*Jamy.* I say, gud-day, Captain Fluellen.

*Fluellen.* God-den to your worship, good Captain James.

*Gower.* How now, Captain Macmorris! have you quit  
the mines? have the pioners given o'er? 80

*Macmorris.* By Chrish, la, tish ill done; the work 'ish  
give over, the trompet sound the retreat. By my hand, I  
swear, and my father's soul, the work ish ill done; it ish give  
over: I would have blowed up the town, so Chrish save  
me, la! in an hour: O, tish ill done, tish ill done; by my 85  
hand, tish ill done!

*Fluellen.* Captain Macmorris, I beseech you now, will  
you voutsafe me, look you, a few disputations with you, as  
partly touching or concerning the disciplines of the wars,  
the Roman wars, in the way of argument, look you, and 90  
friendly communication; partly to satisfy my opinion, and  
partly for the satisfaction, look you, of my mind, as touching  
the direction of the military discipline; that is the point.

*Jamy.* It sall be vary gud, gud feith, gud captains baith:



and I sall quit you with gud leve, as I may pick occasion ; 95  
that sall I, marry.

*Macmorris.* It is no time to discourse, so Chrish save me: the day is hot, and the weather, and the wars, and the king, and the dukes: it is no time to discourse. The town is beseeched, and the trumpet call us to the breach; and 100 we talk, and, be Chrish, do nothing: 'tis shame for us all: so God sa' me, 'tis shame to stand still; 't is shame, by my hand: and there is throats to be cut, and works to be done; and there ish nothing done, so Chrish sa' me, la!

*Jamy.* By the mess, ere theise eyes of mine take them- 105  
selves to slomber, ay'll de gud service, or ay'll lig i' the grund for it; ay, or go to death; and ay'll pay't as valorously as I may, that sall I suerly do, that is the breff and the long. Marry, I wad full fain heard some question 'tween you tway. 110

*Fluellen.* Captain Macmorris, I think, look you, under your correction, there is not many of your nation—

*Macmorris.* Of my nation! What ish my nation? what ish my nation? Who talks of my nation ish a villain, and a knave, and a rascal. 115

*Fluellen.* Look you, if you take the matter otherwise than is meant, Captain Macmorris, peradventure I shall think you do not usc me with that affability as in discretion you ought to use me, look you; being as good a man as yourself, both in the disciplines of wars, and in the deriva- 120  
tion of my birth, and in other particularities.

*Macmorris.* I do not know you so good a man as myself: so Chrish save me, I will cut off your head.

*Gower.* Gentlemen both, you will mistake each other.

*Jamy.* A! that's a foul fault. [A parley sounded. 125

*Gower.* The town sounds a parley.

*Fluellen.* Captain Macmorris, when there is more better

opportunity to be required, look you, I will be so bold as to tell you I know the disciplines of war; and there is an end.

[*Exeunt.* 130

SCENE III. *The same. Before the gates of Harfleur.*

*The Governor and some Citizens on the walls; the English forces below. Enter King HENRY and his Train.*

*K. Hen.* How yet resolves the governor of the town?  
This is the latest parle we will admit:  
Therefore, to our best mercy give yourselves;  
Or, like to men proud of destruction,  
Defy us to our worst: for, as I am a soldier, 5  
A name that in my thoughts becomes me best,  
If I begin the battery once again,  
I will not leave the half-achieved Harfleur  
Till in her ashes she lie buried.  
The gates of mercy shall be all shut up; 10  
And the flesh'd soldier, rough and hard of heart,  
In liberty of bloody hand shall range  
With conscience wide as hell, mowing like grass  
Your fresh-fair virgins and your flowering infants.  
What is it then to me, if impious war, 15  
Array'd in flames, like to the prince of fiends,  
Do, with his smirch'd complexion, all fell feats  
Enlink'd to waste and desolation?  
What rein can hold licentious wickedness  
When down the hill he holds his fierce career? 20  
We may as bootless spend our vain command  
Upon the enraged soldiers in their spoil,  
As send precepts to the leviathan

To come ashore. Therefore, you men of Harfleur,  
Take pity of your town and of your people, 25  
Whiles yet my soldiers are in my command;  
Whiles yet the cool and temperate wind of grace  
O'erblows the filthy and contagious clouds  
Of heady murder, spoil and villany.

If not, why, in a moment look to see 30  
The blind and bloody soldier with foul hand  
Defile the locks of your shrill-shrieking daughters;  
Your fathers taken by the silver beards;  
And their most reverent heads dash'd to the walls;  
Your naked infants spitted upon pikes, 35  
Whiles the mad mothers with their howls confused  
Do break the clouds, as did the wives of Jewry  
At Herod's bloody-hunting slaughtermen.

What say you? will you yield, and this avoid?  
Or, guilty in defence, be thus destroy'd? 40

*Governor.* Our expectation hath this day an end:  
The Dauphin, whom of succour we entreated, .  
Returns us that his powers are yet not ready  
To raise so great a siege. Therefore, dread king,  
We yield our town and lives to thy soft mercy. 45  
Enter our gates; dispose of us and ours;  
For we no longer are defensible.

*King Henry.* Open your gates. Come, uncle Exeter,  
Go you and enter Harfleur; there remain,  
And fortify it strongly 'gainst the French: 50  
Use mercy to them all. For us, dear uncle,  
The winter coming on, and sickness growing  
Upon our soldiers, we will retire to Calais.  
To-night in Harfleur we will be your guest;  
To-morrow for the march are we address. 55

[*Flourish. The King and his train enter the town.*]

## SCENE IV. Rouen. A room in the palace.

*Enter KATHARINE and ALICE.*

*Katharine.* Alice; tu as été en Angleterre, et tu parles bien le langage.

*Alice.* Un peu, madame.

*Katharine.* Je te prie m'enseignes; il faut que j'apprenne à parler. Comment appelez-vous la main en Anglois? 5

*Alice.* La main? elle est appelée 'de hand.'

*Katharine.* 'De hand.' Et les doigts?

*Alice.* Les doigts? ma foi, j'oublie les doigts; mais je me souviendrai. Les doigts? je pense qu'ils sont appelés 'de 10  
fingres;' oui, 'de fingres.'

*Katharine.* La main, 'de hand;' les doigts, 'de fingres.' Je pense que je suis le bon écolier; j'ai gagné deux mots d'Anglois vite ment. Comment appelez-vous les ongles? •

*Alice.* Les ongles? nous les appelons 'de nails.'

*Katharine.* 'De nails.' Ecoutez; dites-moi, si je parle 15  
bien: 'de hand, de fingres,' et 'de nails.'

*Alice.* C'est bien dit, madame; il est fort bon Anglois.

*Katharine.* Dites-moi l'Anglois pour le bras.

*Alice.* 'De arm,' madame.

*Katharine.* Et le coude? 20

*Alice.* 'De elbow.'

*Katharine.* 'De elbow.' Je m'en fais la répétition de tous les mots que vous m'avez appris dès à présent.

*Alice.* Il est trop difficile, madame, comme je pense.

*Katharine.* Excusez-moi, Alice; écoutez: 'de hand, de 25  
fingres, de nails, de arm, de bilbow.'

*Alice.* 'De elbow,' madame.

*Katharine.* O Seigneur Dieu, je m'en oublie! 'de elbow.'  
Comment appelez-vous le col?

*Alice.* 'De neck,' madame.

30

*Katharine.* 'De nick.' Et le menton ?

*Alice.* 'De chin.'

*Katharine.* 'De sin.' Le col, 'de nick;' le menton, 'de sin.'

*Alice.* Oui. Sauf votre honneur, en vérité, vous prononcez  
les mots aussi droit que les natifs d'Angleterre.

35

*Katharine.* Je ne doute point d'apprendre, par la grace  
de Dieu, et en peu de temps.

*Alice.* N'avez-vous pas déjà oublié ce que je vous ai  
enseigné ?

*Katharine.* Non, je réciterai à vous promptement : 'de 40  
hand, de fingres, de mails,—'

*Alice.* 'De nails,' madame.

*Katharine.* 'De nails, de arm, de elbow.'

*Alice.* Sauf votre honneur, 'de elbow.'

*Katharine.* Ainsi dis-je ; 'de elbow, de nick,' et 'de sin.' 45  
Comment appelez-vous le pied et la robe ?

*Alice.* 'De foot,' madame ; et 'de coun.'

*Katharine.* 'De foot,' et 'de coun !' Je réciterai une  
autre fois ma leçon ensemble : 'de hand, de fingres, de nails,  
de arm, de elbow, de nick, de sin, de foot, de coun.'

50

*Alice.* Excellent, madame !

*Katharine.* C'est assez pour une fois : allons-nous à dîner.

[*Exeunt.*

SCENE V. *The same. Another room in the palace.*

*Enter the French King, the Dauphin, the Duke of Bourbon,  
the Constable of France, and others.*

*Fr. King.* 'Tis certain he hath pass'd the river Somme.

*Constable.* And if he be not fought withal, my lord,  
Let us not live in France ; let us quit all,

And give our vineyards to a barbarous people.

*Dauphin.* *O Dieu vivant!* shall a few sprays of us, 5  
Our scions, put in wild and savage stock,  
Spirt up so suddenly into the clouds,  
And overlook their grafters?

*Bour.* Normans, but bastard Normans, Norman bastards!  
*Mort de ma vie!* if they march along 10  
Unfought withal, but I will sell my dukedom,  
To buy a slobbery and a dirty farm  
In that nook-shotten isle of Albion.

*Con.* *Dieu de batailles!* where have they this mettle?  
Is not their climate foggy, raw and dull; 15  
On whom, as in despite, the sun looks pale,  
Killing their fruit with frowns? Can sodden water,  
A drench for sur-rein'd jades, their barley-broth,  
Decoct their cold blood to such valiant heat?  
And shall our quick blood, spirited with wine, 20  
Seem frosty? O, for honour of our land,  
Let us not hang like roping icicles  
Upon our houses' thatch, whiles a more frosty people  
Sweat drops of gallant youth in our rich fields!  
Poor we may call them in their native lords. 25

*Dauphin.* By faith and honour,  
Our madams mock at us, and plainly say  
Our mettle is bred out.

*Bourbon.* They bid us to the English dancing-schools,  
And teach lavoltas high and swift corantos; 30  
Saying our grace is only in our heels,  
And that we are most lofty runaways.

*French King.* Where is Montjoy the herald? speed him  
hence;  
Let him greet England with our sharp defiance.  
Up, princes! and, with spirit of honour edged 35

More sharper than your swords, hie to the field:  
Charles Delabreth, high-constable of France;  
You Dukes of Orleans, Bourbon, and of Berri,  
Alençon, Brabant, Bar, and Burgundy;  
Jaques Chatillon, Rambures, Vaudemont, 40  
Beaumont, Grandpré, Roussi, and Fauconberg,  
Foix, Lestrale, Bouciqualt, and Charolois:  
High dukes, great princes, barons, lords and knights,  
For your great seats now quit you of great shames.  
Bar Harry England, that sweeps through our land 45  
With pennons painted in the blood of Harfleur:  
Rush on his host, as doth the melted snow  
Upon the valleys, whose low vassal seat  
The Alps doth spit and void his rheum upon:  
Go down upon him,—you have power enough,— 50  
And in a captive chariot into Rouen  
Bring him our prisoner.

*Constable.* This becomes the great.  
Sorry am I his numbers are so few,  
His soldiers sick and famish'd in their march;  
For I am sure, when he shall see our army, 55  
He'll drop his heart into the sink of fear,  
And for achievement offer us his ransom.

*Fr. King.* Therefore, lord constable, haste on Montjoy;  
And let him say to England that we send  
To know what willing ransom he will give. 60  
Prince Dauphin, you shall stay with us in Rouen.

*Dauphin.* Not so, I do beseech your majesty.

*French King.* Be patient; for you shall remain with us.  
Now forth, lord constable and princes all,  
And quickly bring us word of England's fall. [*Exeunt.* 65]

SCENE VI. *The English camp in Picardy.*

*Enter GOWER and FLUELLEN, meeting.*

*Gower.* How now, Captain Fluellen! come you from the bridge?

*Fluellen.* I assure you, there is very excellent services committed at the bridge.

*Gower.* Is the Duke of Exeter safe? 5

*Fluellen.* The Duke of Exeter is as magnanimous as Agamemnon; and a man that I love and honour with my soul, and my heart, and my duty, and my life, and my living, and my uttermost power: he is not—God be praised and blessed!—any hurt in the world; but keeps the bridge 10 most valiantly, with excellent discipline. There is an aunchient lieutenant there at the pridge,—I think in my very conscience he is as valiant a man as Mark Antony; and he is a man of no estimation in the world; but I did see him do as gallant service. 15

*Gower.* What do you call him?

*Fluellen.* He is called Aunchient Pistol.

*Gower.* I know him not.

*Fluellen.* Here is the man.

*Enter PISTOL.*

*Pistol.* Captain, I thee beseech to do me favours: 20  
The Duke of Exeter doth love thee well.

*Fluellen.* Ay, I praise God; and I have merited some love at his hands.

*Pistol.* Bardolph, a soldier firm and sound of heart,  
And of buxom valour, hath, by cruel fate, 25  
And giddy Fortune's furious fickle wheel,—



That goddess blind,  
That stands upon the rolling restless stone,—

*Fluellen.* By your patience, Aunchient Pistol. Fortune is painted blind, with a muffler afore her eyes, to signify to 30 you that Fortune is blind; and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability, and variation: and her foot, look you, is fixed upon a spherical stone, which rolls, and rolls, and rolls: in good truth, the poet makes a 35 most excellent description of it: Fortune is an excellent moral.

*Pistol.* Fortune is Bardolph's foe, and frowns on him;  
For he hath stolen a pax; and hanged must 'a be,—  
A damned death! 40  
Let gallows gape for dog; let man go free,  
And let not hemp his windpipe suffocate:  
But Exeter hath given the doom of death  
For pax of little price.  
Therefore, go speak: the duke will hear thy voice; 45  
And let not Bardolph's vital thread be cut  
With edge of penny cord and vile reproach:  
Speak, captain, for his life, and I will thee requite.

*Fluellen.* Aunchient Pistol, I do partly understand your meaning. 50

*Pistol.* Why then, rejoice therefore.

*Fluellen.* Certainly, aunchient, it is not a thing to rejoice at: for if, look you, he were my brother, I would desire the duke to use his good pleasure, and put him to execution; for discipline ought to be used. 55

*Pistol.* Die and be damn'd! and figo for thy friendship!

*Fluellen.* It is well.

*Pistol.* The fig of Spain! [Exit.

*Fluellen.* Very good.

*Gower.* Why, this is an arrant counterfeit rascal; I 60 remember him now; a cutpurse.

*Fluellen.* I'll assure you, 'a uttereth as prave words at the pridge as you shall see in a summer's day. But it is very well; what he has spoke to me, that is well, I warrant you, when time is serve. 65

*Gower.* Why, 'tis a gull, a fool, a rogue, that now and then goes to the wars, to grace himself at his return into London under the form of a soldier. And such fellows are perfect in the great commanders' names: and they will learn you by rote where services were done; at such and 70 such a sconce, at such a breach, at such a convoy; who came off bravely, who was shot, who disgraced, what terms the enemy stood on; and this they con perfectly in the phrase of war, which they trick up with new-tuned oaths: and what a beard of the general's cut, and a horrid suit of 75 the camp, will do among foaming bottles and ale-washed wits, is wonderful to be thought on. But you must learn to know such slanders of the age, or else you may be marvellously mistook.

*Fluellen.* I tell you what, Captain Gower; I do perceive 80 he is not the man that he would gladly make show to the world he is: if I find a hole in his coat, I will tell him my mind. [*Drum within.*] Hark you, the king is coming; and I must speak with him from the pridge.

*Enter* King HENRY, GLOUCESTER, and Soldiers.

God pless your majesty! 85

*King Henry.* How now, Fluellen! camest thou from the bridge?

• *Fluellen.* Ay, so please your majesty. The Duke of Exeter has very gallantly maintained the pridge: the French is gone off, look you; and there is gallant and most prave

passages : marry, th' athversary was have possession of the 90  
pridge ; but he is enforced to retire, and the Duke of Exeter  
is master of the pridge [ I can tell your majesty, the duke is  
a prave man.

*King Henry.* What men have you lost, Fluellen ?

*Fluellen.* The perdition of th' athversary hath been very 95  
great, reasonable great : marry, for my part, I think the  
duke hath lost never a man, but one that is like to be  
executed for robbing a church,—one Bardolph, if your  
majesty know the man : his face is all bubukles, and wheelks,  
and knobs, and flames o' fire : and his lips blows at his nose, 100  
and it is like a coal of fire, sometimes plue and sometimes  
red ; but his nose is executed, and his fire's out.

*King Henry.* We would have all such offenders so cut  
off : and we give express charge that in our marches through  
the country there be nothing compelled from the villages, 105  
nothing taken but paid for, none of the French upbraided or  
abused in disdainful language ; for when lenity and cruelty  
play for a kingdom, the gentler gamester is the soonest  
winner.

*Tucket. Enter MONTJOY.*

*Montjoy.* You know me by my habit. 110

*King Henry.* Well then, I know thee : what shall I  
know of thee ?

*Montjoy.* My master's mind.

*King Henry.* Unfold it.

*Montjoy.* Thus says my king : Say thou to Harry of  
England : Though we seemed dead, we did but sleep ; 115  
advantage is a better soldier than rashness. Tell him, we  
could have rebuked him at Harfleur, but that we thought  
not good to bruise an injury till it were full ripe : now we  
speak upon our cue, and our voice is imperial : England

shall repent his folly, see his weakness, and admire our 120  
sufferance. Bid him, therefore, consider of his ransom;  
which must proportion the losses we have borne, the  
subjects we have lost, the disgrace we have digested;  
which in weight to re-answer, his pettiness would bow  
under. For our losses, his exchequer is too poor; for the 125  
effusion of our blood, the muster of his kingdom too faint a  
number; and for our disgrace, his own person, kneeling at  
our feet, but a weak and worthless satisfaction. To this  
add defiance: and tell him, for conclusion, he hath betrayed  
his followers, whose condemnation is pronounced. So far 130  
my king and master; so much my office.

*King Henry.* What is thy name? I know thy quality.

*Montjoy.* Montjoy.

*K. Henry.* Thou dost thy office fairly. Turn thee back,  
And tell thy king I do not seek him now; 135  
But could be willing to march on to Calais  
Without impeachment: for, to say the sooth,—  
Though 'tis no wisdom to confess so much  
Unto an enemy of craft and vantage,—  
My people are with sickness much enfeebled, 140  
My numbers lessen'd; and those few I have,  
Almost no better than so many French;  
Who when they were in health, I tell thee, herald,  
I thought upon one pair of English legs  
Did march three Frenchmen. Yet, forgive me, God, 145  
That I do brag thus! this your air of France  
Hath blown that vice in me; I must repent.  
Go, therefore, tell thy master here I am;  
My ransom is this frail and worthless trunk,  
My army but a weak and sickly guard; 150  
Yet, God before, tell him we will come on,  
Though France himself and such another neighbour

Stand in our way. There's for thy labour, Montjoy.

[*Gives a purse.*]

Go, bid thy master [well advise himself:

If we may pass, we will; if we be hinder'd, 155

We shall your tawny ground with your red blood

Discolour: and so, Montjoy, fare you well.

The sum of all our answer is but this:

We would not seek a battle, as we are;

Nor, as we are, we say, we will not shun it: 160

So tell your master.

*Mont.* I shall deliver so. Thanks to your highness. [*Exit.*

*Gloucester.* I hope they will not come upon us now.

*K. Hen.* We are in God's hand, brother, not in theirs.

March to the bridge; it now draws toward night: 165

Beyond the river we'll encamp ourselves,

And on to-morrow bid them march away. [*Exeunt.*

### SCENE VII. *The French camp, near Agincourt.*

*Enter the Constable of France, the Lord RAMBURES, the Duke of Orleans, the Dauphin, and others.*

*Constable.* Tut! I have the best armour of the world.  
Would it were day!

*Orleans.* You have an excellent armour; but let my horse have his due.

*Constable.* It is the best horse of Europe.

*Orleans.* Will it never be morning?

*Dauphin.* My Lord of Orleans, and my lord high-constable, you talk of horse and armour?

*Orleans.* You are as well provided of both as any prince in the world.

*Dauphin.* What a long night is this !—I will not change my horse with any that treads but on four pasterns. *Ça, hu !* he bounds from the earth, as if his entrails were hairs ; *le cheval volant*, the Pegasus, *chez les narines de feu !* When I bestride him, I soar, I am a hawk ; he trots the air ; 15 the earth sings when he touches it ; the basest horn of his hoof is more musical than the pipe of Hermes.

*Orleans.* He's of the colour of the nutmeg.

*Dauphin.* And of the heat of the ginger. It is a beast for Perseus : he is pure air and fire ; and the dull elements 20 of earth and water never appear in him, but only in patient stillness while his rider mounts him : he is, indeed, a horse ; and all other jades you may call beasts.

*Constable.* Indeed, my lord, it is a most absolute and excellent horse. 25

*Dauphin.* It is the prince of palfreys ; his neigh is like the bidding of a monarch, and his countenance enforces homage.

*Orleans.* No more, cousin.

*Dauphin.* Nay, the man hath no wit that cannot, from 30 the rising of the lark to the lodging of the lamb, vary deserved praise on my palfrey : it is a theme as fluent as the sea ; turn the sands into eloquent tongues, and my horse is argument for them all : 'tis a subject for a sovereign to reason on, and for a sovereign's sovereign to ride on ; 35 and for the world, familiar to us and unknown, to lay apart their particular functions and wonder at him. I once writ a sonnet in his praise, and began thus : "Wonder of nature,"—

*Orleans.* I have heard a sonnet begin so to one's 40 mistress.

*Dauphin.* Then did they imitate that which I composed to my courser ; for my horse is my mistress.

*Orleans.* Your mistress bears well.

*Dauphin.* Me well; which is the prescript praise and 45  
perfection of a good and particular mistress.

*Rambures.* My lord constable, the armour that I saw in  
your tent to-night, are those stars or suns upon it?

*Constable.* Stars, my lord.

*Dauphin.* Some of them will fall to-morrow, I hope. 50

*Constable.* And yet my sky shall not want.

*Dauphin.* That may be, for you bear a many super-  
fluously, and 'twere more honour some were away.

*Constable.* Even as your horse bears your praises; who  
would trot as well, were some of your brags dismounted. 55

*Dauphin.* Would I were able to load him with his  
desert!—Will it never be day?—I will trot to-morrow a  
mile, and my way shall be paved with English faces.

*Constable.* I will not say so, for fear I should be faced  
out of my way: but I would it were morning; for I would 60  
fain be about the ears of the English.

*Rambures.* Who will go to hazard with me for twenty  
prisoners?

*Constable.* You must first go yourself to hazard, ere you  
have them. 65

*Dauphin.* 'Tis midnight; I'll go arm myself. [Exit.]

*Orleans.* The Dauphin longs for morning.

*Rambures.* He longs to eat the English.

*Constable.* I think he will eat all he kills.

*Orleans.* By the white hand of my lady, he's a gallant 70  
prince.

*Constable.* Swear by her foot, that she may tread out the  
oath.

*Orleans.* He is simply the most active gentleman of  
France. 75

*Constable.* Doing is activity; and he will still be doing.

*Orleans.* He never did harm, that I heard of.

*Constable.* Nor will do none to-morrow : he will keep that good name still. |

*Orleans.* I know him to be valiant. 80

*Constable.* I was told that by one that knows him better than you.

*Orleans.* What's he?

*Constable.* Marry, he told me so himself ; and he said he cared not who knew it. 85

*Orleans.* He needs not ; it is no hidden virtue in him.

*Constable.* By my faith, sir, but it is ; never any body saw it but his lackey : 'tis a hooded valour ; and when it appears, it will bate.

*Orleans.* Ill will never said well. 90

*Constable.* I will cap that proverb with "There is flattery in friendship."

*Orleans.* And I will take up that with "Give the devil his due."

*Constable.* Well placed : there stands your friend for the 95 devil : have at the very eye of that proverb, with "A plague on the devil."

*Orleans.* You are better at proverbs, by how much "A fool's bolt is soon shot."

*Constable.* You have shot over. 100

*Orleans.* 'Tis not the first time you were overshot.

*Enter a Messenger.*

*Messenger.* My lord high-constable, the English lie within fifteen hundred paces of your tents.

*Constable.* Who hath measured the ground?

*Messenger.* The Lord Grandpré. 105

*Constable.* A valiant and most expert gentleman. Would



it were day ! Alas, poor Harry of England ! he longs not for the dawning, as we do.

*Orleans.* What a wretched and peevish fellow is this King of England, to mope with his fat-brained followers so far out of his knowledge !

*Constable.* If the English had any apprehension, they would run away.

*Orleans.* That they lack ; for if their heads had any intellectual armour, they could never wear such heavy head-pieces.

*Rambures.* That island of England breeds very valiant creatures ; their mastiffs are of unmatchable courage.

*Orleans.* Foolish curs, that run winking into the mouth of a Russian bear, and have their heads crushed like rotten apples ! You may as well say, that's a valiant flea that dare eat his breakfast on the lip of a lion.

*Constable.* Just, just ; and the men do sympathize with the mastiffs in robustious and rough coming on, leaving their wits with their wives : and then give them great meals of beef and iron and steel, they will eat like wolves, and fight like devils.

*Orleans.* Ay, but these English are shrewdly out of beef.

*Constable.* Then shall we find to-morrow they have only stomachs to eat, and none to fight. Now is it time to arm ; come, shall we about it ?

*Orleans.* It is now two o'clock : but, let me see, by ten We shall have each a hundred Englishmen. [Exeunt.

## ACT IV.

## PROLOGUE.

*Enter Chorus.*

*Chorus.* Now entertain conjecture of a time  
 When creeping murmur and the poring dark  
 Fills the wide vessel of the universe.  
 From camp to camp through the foul womb of night  
 The hum of either army stilly sounds, 5  
 That the fix'd sentinels almost receive  
 The secret whispers of each other's watch:  
 Fire answers fire, and through their paly flames  
 Each battle sees the other's umber'd face:  
 Steed threatens steed, in high and boastful neighs 10  
 Piercing the night's dull ear; and from the tents  
 The armourers, accomplishing the knights,  
 With busy hammers closing rivets up,  
 Give dreadful note of preparation:  
 The country cocks do crow, the clocks do toll, 15  
 And the third hour of drowsy morning name.  
 Proud of their numbers and secure in soul,  
 The confident and over-lusty French  
 Do the low-rated English play at dice;  
 And chide the cripple tardy-gaited night, 20  
 Who, like a foul and ugly witch, doth limp  
 So tediously away. The poor condemned English,  
 Like sacrifices, by their watchful fires  
 Sit patiently, and inly ruminate  
 The morning's danger; and their gesture sad 25

Investing lank-lean cheeks and war-worn coats  
Presenteth them unto the gazing moon  
So many horrid ghosts. O now, who will behold  
The royal captain of this ruin'd band  
Walking from watch to watch, from tent to tent, 30  
Let him cry, "Praise and glory on his head!"  
For forth he goes and visits all his host,  
Bids them good morrow with a modest smile,  
And calls them brothers, friends and countrymen.  
Upon his royal face there is no note 35  
How dread an army hath enrounded him;  
Nor doth he dedicate one jot of colour  
Unto the weary and all-watched night,  
But freshly looks, and over-bears attaint  
With cheerful semblance and sweet majesty; 40  
That every wretch, pining and pale before,  
Beholding him, plucks comfort from his looks:  
A largess universal like the sun  
His liberal eye doth give to every one,  
Thawing cold fear, that mean and gentle all 45  
Behold, as may unworthiness define,  
A little touch of Harry in the night.  
And so our scene must to the battle fly;  
Where—O for pity!—we shall much disgrace  
With four or five most vile and ragged foils, 50  
Right ill-disposed in brawl ridiculous,  
The name of Agincourt. Yet, sit and see,  
Minding true things by what their mockeries be. [*Exit.*

SCENE I. *France. The English camp at Agincourt.**Enter* King HENRY, BEDFORD,<sup>1</sup> and GLOUCESTER.

*K. Hen.* Gloucester, 'tis true that we are in great danger;  
The greater therefore should our courage be.  
Good morrow, brother Bedford. God Almighty!  
There is some soul of goodness in things evil,  
Would men observingly distil it out; 5  
For our bad neighbour makes us early stirrers,  
Which is both healthful and good husbandry:  
Besides, they are our outward consciences,  
And preachers to us all, admonishing  
That we should dress us fairly for our end. 10  
Thus may we gather honey from the weed,  
And make a moral of the devil himself.

*Enter* ERPINGHAM.

Good morrow, old Sir Thomas Erpingham:  
A good soft pillow for that good white head  
Were better than a churlish turf of France. 15

*Erp.* Not so, my liege: this lodging likes me better,  
Since I may say, "Now lie I like a king."

*K. Hen.* 'Tis good for men to love their precept pains  
Upon example; so the spirit is eased:  
And when the mind is quicken'd, out of doubt 20  
The organs, though defunct and dead before,  
Break up their drowsy grave, and newly move  
With casted slough and fresh legerity.  
Lend me thy cloak, Sir Thomas. Brothers both,  
Commend me to the princes in our camp; 25  
Do my good morrow to them, and anon  
Desire them all to my pavilion.

*Gloucester.* We shall, my liege.

*Erp.* Shall I attend your grace?

*King Henry.* No, my good knight;  
Go with my brothers to my lords of England: 30  
I and my bosom must debate awhile,  
And then I would no other company.

*Erp.* The Lord in heaven bless thee, noble Harry!

[*Exeunt Gloucester, Bedford, and Erpingham.*]

*King Henry.* God-a-mercy, old heart! thou speak'st  
cheerfully.

*Enter PISTOL.*

*Pistol.* *Qui va là?* 35

*King Henry.* A friend.

*Pistol.* Discuss unto me; art thou officer?  
Or art thou base, common and popular?

*King Henry.* I am a gentleman of a company.

*Pistol.* Trail'st thou the puissant pike? 40

*King Henry.* Even so. What are you?

*Pistol.* As good a gentleman as the emperor.

*King Henry.* Then you are a better than the king.

*Pistol.* The king's a bawcock, and a heart of gold,  
A lad of life, an imp of fame; 45

Of parents good, of fist most valiant:

I kiss his dirty shoe, and from my heart-strings

I love the lovely bully. What is thy name?

*King Henry.* Harry le Roy.

*Pistol.* Le Roy! A Cornish name; art thou of Cornish  
crew? 50

*King Henry.* No, I am a Welshman.

*Pistol.* Know'st thou Fluellen?

*King Henry.* Yes.

*Pistol.* Tell him, I'll knock his leek about his pate

Upon Saint Davy's day.

55

*King Henry.* Do not you wear your dagger in your cap that day, lest he knock that about yours.

*Pistol.* Art thou his friend?

*King Henry.* And his kinsman too.

*Pistol.* The figo for thee, then!

60

*King Henry.* I thank you : God be with you !

*Pistol.* My name is Pistol call'd. [*Exit.*

*King Henry.* It sorts well with your fierceness.

*Enter FLUELLEN and GOWER, severally.*

*Gower.* Captain Fluellen !

*Fluellen.* S<sup>t</sup> ! in the name of Jesu Christ, speak lower. 65  
It is the greatest admiration in the universal world, when the true and aunchient prerogatifs and laws of the wars is not kept : if you would take the pains but to examine the wars of Pompey the Great, you shall find, I warrant you, that there is no tiddle-taddle nor pibble-pabble in Pompey's 70  
camp ; I warrant you, you shall find the ceremonies of the wars, and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise.

*Gower.* Why, the enemy is loud ; you heard him all night.

75

*Fluellen.* If the enemy is an ass and a fool and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass and a fool and a prating coxcomb ? in your own conscience, now ?

*Gower.* I will speak lower.

80

*Fluellen.* I pray you and beseech you that you will.

[*Exeunt Gower and Fluellen.*

*King Henry.* Though it appear a little out of fashion, There is much care and valour in this Welshman.

*Enter BATES, COURT, and WILLIAMS.*

*Court.* Brother John Bates, is not that the morning  
which breaks yonder? 85

*Bates.* I think it be: but we have no great cause to  
desire the approach of day.

*Williams.* We see yonder the beginning of the day, but  
I think we shall never see the end of it. Who goes there?

*King Henry.* A friend. 90

*Williams.* Under what captain serve you?

*King Henry.* Under Sir Thomas Erpingham.

*Williams.* A good old commander and a most kind  
gentleman: I pray you, what thinks he of our estate?

*King Henry.* Even as men wrecked upon a sand, that 95  
look to be washed off the next tide.

*Bates.* He hath not told his thought to the king?

*King Henry.* No; nor it is not meet he should. For,  
though I speak it to you, I think the king is but a man, as I  
am: the violet smells to him as it doth to me; the element 100  
shows to him as it doth to me; all his senses have but  
human conditions: his ceremonies laid by, in his nakedness  
he appears but a man; and though his affections are higher  
mounted than ours, yet, when they stoop, they stoop with  
the like wing. Therefore when he sees reason of fears, as 105  
we do, his fears, out of doubt, be of the same relish as ours  
are: yet, in reason, no man should possess him with any  
appearance of fear, lest he, by showing it, should dishearten  
his army.

*Bates.* He may show what outward courage he will; but 110  
I believe, as cold a night as 'tis, he could wish himself in  
Thames up to the neck; and so I would he were, and I by  
him, at all adventures, so we were quit here.

*King Henry.* By my troth, I will speak my conscience

of the king: I think he would not wish himself any where 115  
but where he is.

*Bates.* Then I would he were here alone; so should  
he be sure to be ransomed, and many poor men's lives  
saved.

*King Henry.* I dare say you love him not so ill, to wish 120  
him here alone, howsoever you speak this to feel other men's  
minds: methinks I could not die any where so contented  
as in the king's company, his cause being just and his  
quarrel honourable.

*Williams.* That's more than we know. 125

*Bates.* Ay, or more than we should seek after; for we  
know enough, if we know we are the king's subjects: if his  
cause be wrong, our obedience to the king wipes the crime  
of it out of us.

*Williams.* But if the cause be not good, the king himself 130  
hath a heavy reckoning to make, when all those legs and  
arms and heads, chopped off in battle, shall join together at  
the latter day, and cry all, "We died at such a place";  
some swearing; some crying for a surgeon; some, upon  
their wives left poor behind them; some, upon the debts 135  
they owe; some, upon their children rawly left. I am  
afeard there are few die well that die in battle; for how can  
they charitably dispose of any thing, when blood is their  
argument? Now, if these men do not die well, it will be a  
black matter for the king that led them to it; whom to 140  
disobey were against all proportion of subjection.

*King Henry.* So, if a son, that is by his father sent about  
merchandise, do sinfully miscarry upon the sea, the imputa-  
tion of his wickedness, by your rule, should be imposed  
upon his father that sent him: or if a servant, under his 145  
master's command transporting a sum of money, be assailed  
by robbers, and die in many irreconciled iniquities, you



may call the business of the master the author of the servant's damnation: but this is not so: the king is not bound to answer the particular endings of his soldiers, the 150 father of his son, nor the master of his servant; for they purpose not their death, when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to the arbitrement of swords, can try it out with all unspotted soldiers: some peradventure have on them the 155 guilt of premeditated and contrived murder; some, of beguiling virgins with the broken seals of perjury; some, making the wars their bulwark, that have before gored the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law and out-run native punishment, though they can outstrip men, they have no wings to fly from God: war is his beadle, war is his vengeance; so that here men are punished for before-breach of the king's laws in now the king's quarrel: where they feared the death, they have borne life away; and where they would be safe, 165 they perish: then if they die unprovided, no more is the king guilty of their damnation, than he was before guilty of those impieties for the which they are now visited. Every subject's duty is the king's; but every subject's soul is his own. Therefore should every soldier in the wars do as 170 every sick man in his bed, wash every mote out of his conscience: and dying so, death is to him an advantage: or not dying, the time was blessedly lost wherein such preparation was gained: and in him that escapes, it were not sin to think that, making God so free an offer; He let 175 him outlive that day to see His greatness, and to teach others how they should prepare.

*Williams.* 'Tis certain, every man that dies ill, the ill upon his own head, the king is not to answer it.

*Bates.* I do not desire he should answer for me; and 180 yet I determine to fight lustily for him

*King Henry.* I myself heard the king say he would not be ransomed.

*Williams.* Ay, he said so, to make us fight cheerfully : but when our throats are cut, he may be ransomed, and we 185 ne'er the wiser.

*King Henry.* If I live to see it, I will never trust his word after.

*Williams.* You pay him then ! That's a perilous shot out of an elder-gun, that a poor and a private dis- 190 pleasure can do against a monarch ! you may as well go about to turn the sun to ice with fanning in his face with a peacock's feather. You'll never trust his word after ! come, 'tis a foolish saying.

*King Henry.* Your reproof is something too round : I 195 should be angry with you, if the time were convenient.

*Williams.* Let it be a quarrel between us, if you live.

*King Henry.* I embrace it.

*Williams.* How shall I know thee again ?

*King Henry.* Give me any gage of thine, and I will 200 wear it in my bonnet : then, if ever thou darest acknowledge it, I will make it my quarrel.

*Williams.* Here's my glove : give me another of thine.

*King Henry.* There.

*Williams.* This will I also wear in my cap : if ever thou 205 come to me and say, after to-morrow, "This is my glove," by this hand, I will take thee a box on the ear.

*King Henry.* If ever I live to see it, I will challenge it.

*Williams.* Thou darest as well be hanged.

*King Henry.* Well, I will do it, though I take thee in 210 the king's company.

*Williams.* Keep thy word : fare thee well.

*Bates.* Be friends, you English fools, be friends, we have French quarrels enow, if you could tell how to reckon.

*King Henry.* Indeed, the French may lay twenty French 215  
crowns to one, they will beat us; for they bear them on  
their shoulders: but it is no English treason to cut French  
crowns, and to-morrow the king himself will be a clipper.

[*Exeunt Soldiers.*

Upon the king! let us our lives, our souls,  
Our debts, our careful wives, 220  
Our children and our sins lay on the king!  
We must bear all. O hard condition,  
Twin-born with greatness, subject to the breath  
Of every fool, whose sense no more can feel  
But his own wringing! What infinite heart's-ease 225  
Must kings neglect, that private men enjoy!  
And what have kings, that privates have not too,  
Save ceremony, save general ceremony?  
And what art thou, thou idol ceremony?  
What kind of god art thou, that suffer'st more 230  
Of mortal griefs than do thy worshippers?  
What are thy rents? what are thy comings-in?  
O ceremony, show me but thy worth!  
What is thy soul of adoration?  
Art thou aught else but place, degree and form, 235  
Creating awe and fear in other men?  
Wherein thou art less happy, being fear'd  
Than they in fearing.  
What drink'st thou oft, instead of homage sweet,  
But poison'd flattery? O, be sick, great greatness, 240  
And bid thy ceremony give thee cure!  
Think'st thou the fiery fever will go out  
With titles blown from adulation?  
Will it give place to flexure and low bending?  
Canst thou, when thou command'st the beggar's knee, 245  
Command the health of it? No, thou proud dream,

That play'st so subtly with a king's repose :  
 I am a king that find thee, and I know  
 'Tis not the balm, the sceptre and the ball,  
 The sword, the mace, the crown imperial, 250  
 The intertissued robe of gold and pearl,  
 The farced title running 'fore the king,  
 The throne he sits on, nor the tide of pomp  
 That beats upon the high shore of this world,—  
 No, not all these, thrice-gorgeous ceremony, 255  
 Not all these, laid in bed majestical,  
 Can sleep so soundly as the wretched slave,  
 Who with a body fill'd and vacant mind  
 Gets him to rest, cramm'd with distressful bread ;  
 Never secs horrid night, the child of hell ; 260  
 But, like a lackey, from the rise to set  
 Sweats in the eye of Phœbus, and all night  
 Sleeps in Elysium ; next day, after dawn,  
 Doth rise and help Hyperion to his horse ;  
 And follows so the ever-running year, 265  
 With profitable labour, to his grave :  
 And but for ceremony, such a wretch,  
 Winding up days with toil and nights with sleep,  
 Had the fore-hand and vantage of a king.  
 The slave, a member of the country's peace, 270  
 Enjoys it ; but in gross brain little wots  
 What watch the king keeps to maintain the peace,  
 Whose hours the peasant best advantages.

*Enter* ERPINGHAM.

*Erp.* My lord, your nobles, jealous of your absence,  
 Seek through your camp to find you.

*King Henry.* Good old knight, 275  
 Collect them all together at my tent ;

I'll be before thee.

*Erpingham.* I shall do't, my lord. [*Exit.*

*King Henry.* O God of battles! steel my soldiers' hearts;  
 Possess them not with fear; take from them now  
 The sense of reckoning, if the opposed numbers 280  
 Pluck their hearts from them! Not to-day, O Lord,  
 O, not to-day, think not upon the fault  
 My father made in compassing the crown!  
 I Richard's body have interred new;  
 And on it have bestow'd more contrite tears 285  
 Than from it issued forced drops of blood:  
 Five hundred poor I have in yearly pay,  
 Who twice a-day their wither'd hands hold up  
 Toward heaven, to pardon blood; and I have built  
 Two chantries, where the sad and solemn priests 290  
 Sing still for Richard's soul. More will I do;  
 Though all that I can do is nothing worth,  
 Since that my penitence comes after all,  
 Imploring pardon.

*Enter GLOUCESTER.*

*Glo.* My liege!

*King Henry.* My brother Gloucester's voice? Ay; 295  
 I know thy errand, I will go with thee:  
 The day, my friends and all things stay for me. [*Exeunt.*

## SCENE II. *The French camp.*

*Enter Dauphin, ORLEANS, RAMBURES, and others.*

*Orleans.* The sun doth gild our armour; up, my lords!

*Dau.* *Montez à cheval!* My horse! *varlet, laquais!* ha!

*Orleans.* O brave spirit!

*Dauphin.* *Via ! les eaux et la terre,*

*Orleans.* *Rien puis ? l'air et le feu.*

5

*Dauphin.* *Ciel ! cousin Orleans.*

*Enter Constable.*

Now, my lord constable !

*Con.* Hark, how our steeds for present service neigh !

*Dauphin.* Mount them, and make incision in their hides,  
That their hot blood may spin in English eyes, 10  
And dout them with superfluous courage, ha !

*Ram.* What, will you have them weep our horses' blood ?  
How shall we then behold their natural tears ?

*Enter a Messenger.*

*Messenger.* The English are embattled, you French peers.

*Con.* To horse, you gallant princes ! straight to horse ! 15  
Do but behold yon poor and starved band,  
And your fair show shall suck away their souls,  
Leaving them but the shales and husks of men.  
There is not work enough for all our hands ;  
Scarce blood enough in all their sickly veins 20  
To give each naked curtle-axe a stain,  
That our French gallants shall to-day draw out,  
And sheathe for lack of sport : let us but blow on them,  
The vapour of our valour will o'erturn them.  
'Tis positive 'gainst all exceptions, lords, 25  
That our superfluous lackeys and our peasants,  
Who in unnecessary action swarm  
About our squares of battle, were enow  
To purge this field of such a hilding foe ;  
Though we upon this mountain's basis by 30  
Took stand for idle speculation :  
But that our honours must not. What's to say ?  
A very little little let us do,

And all is done. Then let the trumpets sound  
The tucket-sonance and the note to mount : 35  
For our approach shall so much dare the field,  
That England shall couch down in fear and yield.

*Enter GRANDPRÉ.*

*Grand.* Why do you stay so long, my lords of France?  
Yon island carrions, desperate of their bones,  
Ill-favouredly become the morning field : 40  
Their ragged curtains poorly are let loose,  
And our air shakes them passing scornfully :  
Big Mars seems bankrupt in their beggar'd host,  
And faintly through a rusty beaver peeps :  
The horsemen sit like fixed candlesticks, 45  
With torch-staves in their hand ; and their poor jades  
Lob down their heads, dropping the hides and hips,  
The gum down-roping from their pale-dead eyes,  
And in their pale dull mouths the gimmel bit  
Lies foul with chew'd grass, still and motionless ; 50  
And their executors, the knavish crows,  
Fly o'er them, all impatient for their hour.  
Description cannot suit itself in words  
To demonstrate the life of such a battle  
In life so lifeless as it shows itself. 55

*Constable.* They have said their prayers, and they stay  
for death.

*Dauphin.* Shall we go send them dinners and fresh suits,  
And give their fasting horses provender,  
And after fight with them ?

*Constable.* I stay but for my guidon : to the field ! 60  
I will the banner from a trumpet take,  
And use it for my haste. Come, come, away !  
The sun is high, and we outwear the day. [*Exeunt.*

SCENE III. *The English camp.*

*Enter the English host; GLOUCESTER, BEDFORD, EXETER,  
SALISBURY, and WESTMORELAND.*

*Gloucester.* Where is the king?

*Bedford.* The king himself is rode to view the battle.

*Westmoreland.* Of fighting men they have full three-score  
thousand.

*Exeter.* There's five to one; besides, they all are fresh.

*Salisbury.* God's arm strike with us! 'tis a fearful odds. 5  
God be wi' you, princes all; I'll to my charge:

If we no more meet till we meet in heaven,

Then, joyfully, my noble Lord of Bedford,

My dear Lord Gloucester, and my good Lord Exeter,

And my kind kinsman, warriors all, adieu! 10

*Bedford.* Farewell, good Salisbury; and good luck go  
with thee!

*Exeter.* Farewell, kind lord; fight valiantly to-day:  
And yet I do thee wrong to mind thee of it,  
For thou art framed of the firm truth of valour.

[*Exit Salisbury.*]

*Bedford.* He is as full of valour as of kindness; 15  
Princely in both.

*Enter King HENRY.*

*Westmoreland.* O that we now had here  
But one ten thousand of those men in England  
That do no work to-day!

*King Henry.* What's he that wishes so?  
My cousin Westmoreland? No, my fair cousin:  
If we are mark'd to die, we are enow 20



To do our country loss ; and if to live,  
The fewer men, the greater share of honour.  
God's will ! I pray thee, wish not one man more.  
By Jove, I am not covetous for gold,  
Nor care I who doth feed upon my cost ; 25  
It yearns me not if men my garments wear,  
Such outward things dwell not in my desires :  
But if it be a sin to covet honour,  
I am the most offending soul alive.  
No, faith, my coz, wish not a man from England : 30  
God's peace ! I would not lose so great an honour,  
As one man more, methinks, would share from me,  
For the best hope I have. O, do not wish one more !  
Rather proclaim it, Westmoreland, through my host,  
That he which hath no stomach to this fight, 35  
Let him depart ; his passport shall be made,  
And crowns for convoy put into his purse :  
We would not die in that man's company  
That fears his fellowship to die with us.  
This day is call'd the feast of Crispian : 40  
He that outlives this day, and comes safe home,  
Will stand a tip-toe when this day is named,  
And rouse him at the name of Crispian.  
He that shall live this day, and see old age,  
Will yearly on the vigil feast his neighbours, 45  
And say "To-morrow is Saint Crispian :"  
Then will he strip his sleeve and show his scars,  
And say "These wounds I had on Crispin's day."  
Old men forget ; yet all shall be forgot,  
But he'll remember with advantages 50  
What feats he did that day : then shall our names,  
Familiar in his mouth as household words,—  
Harry the king, Bedford and Exeter,

Warwick and Talbot, Salisbury and Gloucester,—  
Be in their flowing cups freshly remember'd. 55  
This story shall the good man teach his son;  
And Crispin Crispian shall ne'er go by,  
From this day to the ending of the world,  
But we in it shall be remembered,  
We few, we happy few, we band of brothers; 60  
For he to-day that sheds his blood with me  
Shall be my brother; be he ne'er so vile,  
This day shall gentle his condition:  
And gentlemen in England now a-bed  
Shall think themselves accursed they were not here, 65  
And hold their manhoods cheap whiles any speaks  
That fought with us upon Saint Crispin's day.

*Re-enter SALISBURY.*

*Sal.* My sovereign lord, bestow yourself with speed:  
The French are bravely in their battles set,  
And will with all expedience charge on us. 70

*King Henry.* All things are ready, if our minds be so.

*West.* Perish the man whose mind is backward now!

*King Henry.* Thou dost not wish more help from  
England, coz?

*West.* God's will! my liege, would you and I alone,  
Without more help, might fight this battle out! 75

*King Henry.* Why, now thou hast unwish'd five thousand  
men;

Which likes me better than to wish us one.  
You know your places: God be with you all!

*Tucket. Enter MONTJOY.*

*Mont.* Once more I come to know of thee, King Harry,  
If for thy ransom thou wilt now compound, 80

Before thy most assured overthrow :

For certainly thou art so near the gulf,  
Thou needs must be englutted. Besides, in mercy,  
The constable desires thee thou wilt mind  
Thy followers of repentance ; that their souls 85  
May make a peaceful and a sweet retire  
From off these fields, where, wretches, their poor bodies  
Must lie and fester.

*King Henry.* Who hath sent thee now?

*Montjoy.* The constable of France.

*King Henry.* I pray thee, bear my former answer back : 90  
Bid them achieve me, and then sell my bones.  
Good God ! why should they mock poor fellows thus?  
The man that once did sell the lion's skin  
While the beast lived, was kill'd with hunting him.  
A many of our bodies shall no doubt 95  
Find native graves ; upon the which, I trust,  
Shall witness live in brass of this day's work :  
And those that leave their valiant bones in France,  
Dying like men, though buried in your dunghills,  
They shall be famed ; for there the sun shall greet them, 100  
And draw their honours reeking up to heaven ;  
Leaving their earthly parts to choke your clime,  
The smell whereof shall breed a plague in France.  
Mark then abounding valour in our English ;  
That, being dead, like to the bullet's grazing, 105  
Break out into a second course of mischief,  
Killing in relapse of mortality.  
Let me speak proudly : tell the constable  
We are but warriors for the working-day ;  
Our gayness and our gilt are all besmirch'd 110  
With rainy marching in the painful field ;  
There's, not a piece of feather in our host,—

Good argument, I hope, we will not fly,—  
And time hath worn us into slovenry :  
But, by the mass, our hearts are in the trim : 11  
And my poor soldiers tell me, yet ere night  
They'll be in fresher robes, or they will pluck  
The gay new coats o'er the French soldiers' heads,  
And turn them out of service. If they do this,—  
As, if God please, they shall,—my ransom then 12  
Will soon be levied. Herald, save thou thy labour ;  
Come thou no more for ransom, gentle herald :  
They shall have none, I swear, but these my joints ;  
Which if they have as I will leave 'em them,  
Shall yield them little, tell the constable. 12

*Montjoy.* I shall, King Harry. And so, fare thee well :  
Thou never shalt hear herald any more. [*Exit.*

*K. Hen.* I fear thou'lt once more come again for ransom.

*Enter the Duke of York.*

*York.* My lord, most humbly on my knee I beg  
The leading of the vaward. 130

*K. Hen.* Take it, brave York. Now, soldiers, march away :  
And how thou pleasest, God, dispose the day ! [*Exeunt.*

#### SCENE IV. *The field of battle.*

*Alarum. Excursions. Enter French Soldier, PISTOL,  
and Boy.*

*Pistol.* Yield, cur !

*French Soldier.* *Je pense que vous êtes le gentilhomme de  
bonne qualité.*

*Pistol.* *Qualtitie calmie custure me ! art thou a gentle-  
man ? what is thy name ? discuss.*

*French Soldier.* O Seigneur Dieu !

*Pistol.* O, Signieur Dew should be a gentleman :  
Perpend my words, O Signieur Dew, and mark ;  
O Signieur Dew, thou diest on point of fox,  
Except, O signieur, thou do give to me 10  
Egregious ransom.

*French Soldier.* O, prenez miséricorde ! ayez pitié de moi !

*Pistol.* Moy shall not serve ; I will have forty moys ;  
Or I will fetch thy rim out at thy throat  
In drops of crimson blood. 15

*French Soldier.* Est-il impossible d'échapper la force de  
ton bras ?

*Pistol.* Brass, cur !  
Offer'st me brass ?

*French Soldier.* O, pardonnez-moi ! 20

*Pistol.* Say'st thou me so ? is this a ton of moys ?  
Come hither, boy : ask me this slave in French  
What is his name.

*Boy.* Écoutez : comment êtes-vous appelé !

*French Soldier.* Monsieur le Fer. 25

*Boy.* He says his name is Master Fer.

*Pistol.* Master Fer ! I'll fer him, and firke him, and ferret  
him : discuss the same in French unto him.

*Boy.* I do not know the French for fer, and ferret,  
and firke. 30

*Pistol.* Bid him prepare ; for I will cut his throat.

*French Soldier.* Que dit-il, monsieur ?

*Boy.* Il me commande de vous dire que vous faites vous  
prêt ; car ce soldat ici est disposé tout à cette heure de couper  
votre gorge. 35

*Pistol.* Owy, cuppele gorge, permafoy,  
Peasant, unless thou give me crowns, brave crowns ;  
Or mangled shalt thou be by this my sword.

*French Soldier.* O, je vous supplie, pour l'amour de Dieu, me pardonner ! Je suis gentilhomme de bonne maison : gardez 40 ma vie, et je vous donnerai deux cents écus.

*Pistol.* What are his words ?

*Boy.* He prays you to save his life : he is a gentleman of a good house ; and for his ransom he will give you two hundred crowns.

45

*Pistol.* Tell him my fury shall abate, and I The crowns will take.

*French Soldier.* Petit monsieur, que dit-il ?

*Boy.* Encore qu'il est contre son jurement de pardonner aucun prisonnier, néanmoins, pour les écus que vous l'avez 50 promis, il est content de vous donner la liberté, le franchisement.

*French Soldier.* Sur mes genoux je vous donne mille remerciemens ; et je m'estime heureux que je suis tombé entre les mains d'un chevalier, je pense, le plus brave, vaillant, et très- 55 distingué seigneur d'Angleterre.

*Pistol.* Expound unto me, boy.

*Boy.* He gives you, upon his knees, a thousand thanks ; and he esteems himself happy that he hath fallen into the hands of one, as he thinks, the most brave, valorous, and 60 thrice-worthy signieur of England.

*Pistol.* As I suck blood, I will some mercy show. Follow me, cur.

[Exit.

*Boy.* Suivez-vous le grand capitaine. [Exit French Soldier.] I did never know so full a voice issue from so empty a 65 heart : but the saying is true, "The empty vessel makes the greatest sound." Bardolph and Nym had ten times more valour than this roaring devil i' the old play, that every one may pare his nails with a wooden dagger ; and they are both hanged ; and so would this be, if he durst steal any 70 thing adventurously. I must stay with the lackeys, with

the luggage of our camp: the French might have a good prey of us, if he knew of it; for there is none to guard it but boys. [*Exit.*

SCENE V. *Another part of the field of battle.*

*Alarum.* *Enter* Constable, ORLEANS, BOURBON, Dauphin, RAMBURES, and others.

*Constable.* *O diable!*

*Orleans.* *O Seigneur! le jour est perdu, tout est perdu!*

*Dauphin.* *Mort de ma vie!* all is confounded, all!

Reproach and everlasting shame

Sits mocking in our plumies. *O méchante fortune!* 5

Do not run away. [*A short alarum.*

*Constable.* Why, all our ranks are broke.

*Dauphin.* O perdurable shame! let's stab ourselves.

Be these the wretches that we play'd at dice for?

*Orleans.* Is this the king we sent to for his ransom?

*Bour.* Shame, and eternal shame, nothing but shame! 10  
Let's die in honour: once more back again.

*Constable.* Disorder, that hath spoil'd us, friend us now!  
Let us on heaps go offer up our lives.

*Orleans.* We are enow, yet living in the field,  
To smother up the English in our throngs, 15  
If any order might be thought upon.

*Bourbon.* The devil take order now! I'll to the throng:  
Let life be short; else shame will be too long. [*Exeunt.*

SCENE VI. *Another part of the field.*

*Alarum. Enter King HENRY and Forces, EXETER, and others.*

*K. Hen.* Well have we done, thrice-valiant countrymen :  
But all's not done ; yet keep the French the field.

*Exe.* The Duke of York commends him to your majesty.

*K. Hen.* Lives he, good uncle ? thrice within this hour  
I saw him down ; thrice up again, and fighting ; 5  
From helmet to the spur all blood he was.

*Exeter.* In which array, brave soldier, doth he lie,  
Larding the plain ; and by his bloody side,  
Yoke-fellow to his honour-owing wounds,  
The noble Earl of Suffolk also lies. 10

Suffolk first died : and York, all haggled over,  
Comes to him, where in gore he lay insteep'd,  
And takes him by the beard ; kisses the gashes  
That bloodily did yawn upon his face,  
And cries aloud, "Tarry, dear cousin Suffolk ! 15  
My soul shall thine keep company to heaven ,  
Tarry, sweet soul, for mine, then fly a-breast,  
As in this glorious and well-foughten field  
We kept together in our chivalry !"

Upon these words I came and cheer'd him up : 20  
He smiled me in the face, raught me his hand,  
And, with a feeble gripe, says, "Dear my lord,  
Commend my service to my sovereign."

So did he turn, and over Suffolk's neck  
He threw his wounded arm, and kiss'd his lips ; 25  
And so, espoused to death, with blood he seal'd  
A testament of noble-ending love.



The pretty and sweet manner of it forced  
Those waters from me which I would have stopp'd;  
But I had not sô much of man in me, 30  
And all my mother came into mine eyes  
And gave me up to tears.

*King Henry.* I blame you not;  
For, hearing this, I must perforce compound  
With mistful eyes, or they will issue too. [*Alarum.*  
But, hark! what new alarum is this same? 35  
The French have reinforced their scatter'd men:  
Then every soldier kill his prisoners;  
Give the word through. [*Exeunt.*

SCENE VII. *Another part of the field.*

*Enter FLUELLEN and GOWER.*

*Fluellen.* Kill the poys and the luggage! 'tis expressly  
against the law of arms: 'tis as arrant a piece of knavery,  
mark you now, as can be offered; in your conscience, now,  
is it not?

*Gower.* 'Tis certain there's not a boy left alive; and the  
cowardly rascals that ran from the battle ha' done this  
slaughter: besides, they have burned and carried away all  
that was in the king's tent; wherefore the king, most  
worthily, hath caused every soldier to cut his prisoner's  
throat. O, 'tis a gallant king! 10

*Fluellen.* Ay, he was porn at Monmouth, Captain Gower.  
What call you the town's name where Alexander the Pig  
was born?

*Gower.* Alexander the Great.

*Fluellen.* Why, I pray you, is not pig great? the pig, or 15  
the great, or the mighty, or the huge, or the magnanimous,  
are all one reckonings, save the phrase is a little variations.

*Gower.* I think Alexander the Great was born in  
Macedon: his father was called Philip of Macedon, as I  
take it. 20

*Fluellen.* I think it is in Macedon where Alexander is  
born. I tell you, captain, if you look in the maps of the  
'orld, I warrant you shall find, in the comparisons between  
Macedon and Monmouth, that the situations, look you,  
is both alike. There is a river in Macedon; and there is 25  
also moreover a river at Monmouth: it is called Wye at  
Monmouth; but it is out of my prains what is the name of  
the other river; but 'tis all one, 'tis alike as my fingers is to  
my fingers, and there is salmons in both. If you mark  
Alexander's life well, Harry of Monmouth's life is come 30  
after it indifferent well; for there is figures in all things.  
Alexander,—God knows, and you know,—in his rages, and  
his furies, and his wraths, and his cholers, and his moods,  
and his displeasures, and his indignations, and also being  
a little intoxicates in his prains, did, in his ales and his 35  
angers, look you, kill his best friend, Cleitus.

*Gower.* Our king is not like him in that: he never killed  
any of his friends.

*Fluellen.* It is not well done, mark you now, to take the  
tales out of my mouth, ere it is made and finished. I speak 40  
but in the figures and comparisons of it: as Alexander  
killed his friend Cleitus, being in his ales and his cups; so  
also Harry Monmouth, being in his right wits and his good  
judgments, turned away the fat knight with the great-belly  
doublet: he was full of jests, and gipes, and knaveries, and 45  
mocks; I have forgot his name.

*Gower.* Sir John Falstaff.

*Fluellen.* That is he: I'll tell you there is good men porn  
at Monmouth.

*Gower.* Here' comes his majesty. 50

*Alarum.* Enter King HENRY, with BOURBON and  
prisoners; WARWICK, GLOUCESTER, EXETER, and others.

*King Henry.* I was not angry since I came to France  
Until this instant. Take a trumpet, herald;  
Ride thou unto the horsemen on yon hill:  
If they will fight with us, bid them come down,  
Or void the field; they do offend our sight: 55  
If they'll do neither, we will come to them,  
And make them skirr away, as swift as stones  
Enforced from the old Assyrian slings:  
Besides, we'll cut the throats of those we have,  
And not a man of them that we shall take 60  
Shall taste our mercy: go, and tell them so.

*Exeter.* Here comes the herald of the French, my liege,  
*Gloucester.* His eyes are humbler than they used to be.

*Enter* MONTJOY.

*King Henry.* How now! what means this, herald?  
know'st thou not  
That I have fined these bones of mine for ransom? 65  
Comest thou again for ransom?

*Montjoy.* No, great king:  
I come to thee for charitable license  
That we may wander o'er this bloody field  
To book our dead, and then to bury them;  
To sort our nobles from our common men; 70  
For many of our princes—woe the while!—  
Lie drown'd and soak'd in mercenary blood;

So do our vulgar diench their peasant limbs  
In blood of princes; and their wounded steeds  
Fret fetlock deep in gore, and with wild<sup>a</sup> rage 75  
Yerk out their armed heels at their dead masters,  
Killing them twice. O, give us leave, great king,  
To view the field in safety and dispose  
Of their dead bodies.

*King Henry.* I tell thee truly, herald,  
I know not if the day be ours or no; 80  
For yet a many of your horsemen peer  
And gallop o'er the field.

*Montjoy.* The day is yours.

*K. Hen.* Praised be God, and not our strength, for it!  
What is this castle call'd that stands hard by?

*Montjoy.* They call it Agincourt. 85

*King Henry.* Then call we this the field of Agincourt,  
Fought on the day of Crispin Crispianus.

*Fluellen.* Your grandfather of famous memory, an't please  
your majesty, and your great-uncle Edward the Plack Prince  
of Wales, as I have read in the chronicles, fought a most 90  
prave pattle here in France.

*King Henry.* They did, Fluellen.

*Fluellen.* Your majesty says very true: if your majesty  
is remembered of it, the Welshmen did good service in a  
garden where leeks did grow, wearing leeks in their 95  
Monmouth caps; which, your majesty know, to this hour  
is an honourable badge of the service; and I do believe  
your majesty takes no scorn to wear the leek upon Saint  
Tavy's day.

*King Henry.* I wear it for a memorable honour; 100  
For I am Welsh, you know, good countryman.

*Fluellen.* All the water in Wye cannot wash your majesty's  
Welsh plood out of your pody, I can tell you that: God

- pless it, and preserve it, as long as it pleases his grace, and his majesty too! 105

*King Henry.* 'Thapks, good my countryman.

*Fluellen.* By Jeshu, I am your majesty's countryman, I care not who know it; I will confess it to all the 'orld: I need not to be ashamed of your majesty, praised be God, so long as your majesty is an honest man. 110

*K. Hen.* God keep me so!—Our heralds go with him: Bring me just notice of the numbers dead On both our parts.—Call yonder fellow hither.

[*Points to Williams. Exeunt Heralds with Montjoy.*

*Exeter.* Soldier, you must come to the king.

*King Henry.* Soldier, why wearest thou that glove in thy cap? 115

*Williams.* An't please your majesty, 'tis the gage of one that I should fight withal, if he be alive.

- *King Henry.* An Englishman?

*Williams.* An't please your majesty, a rascal that swaggered with me last night; who, if alive, and ever dare to challenge this glove, I have sworn to take him a box o' th' ear: or if I can see my glove in his cap, which he swore, as he was a soldier, he would wear if alive, I will strike it out soundly. 125

*King Henry.* What think you, Captain Fluellen? is it fit this soldier keep his oath?

*Fluellen.* He is a craven and a villain else, an't please your majesty, in my conscience.

*King Henry.* It may be his enemy is a gentleman of great sort, quite from the answer of his degree. 130

*Fluellen.* Though he be as good a gentleman as the devil is, as Lucifer and Belzebub himself, it is necessary, look your grace, that he keep his vow and his oath: if he be perjured, see you now, his reputation is as arrant a villain 135

and a Jacksauce, as ever his black shoe trod upon God's ground and his earth, in my conscience, la!

*King Henry.* Then keep thy vow, sirrah, when thou meetest the fellow.

*Williams.* So I will, my liege, as I live. 140

*King Henry.* Who servest thou under?

*Williams.* Under Captain Gower, my liege.

*Fluellen.* Gower is a good captain, and is good knowledge and literated in the wars.

*King Henry.* Call him hither to me, soldier. 145

*Williams.* I will, my liege. [*Exit.*]

*King Henry.* Here, Fluellen; wear thou this favour for me, and stick it in thy cap: when Alençon and myself were down together, I plucked this glove from his helm: if any man challenge this, he is a friend to Alençon, and an enemy 150 to our person; if thou encounter any such, apprehend him, an thou dost me love.

*Fluellen.* Your grace does me as great honours as can be desired in the hearts of his subjects: I would fain see the man, that has but two legs, that shall find himself 155 aggrieved at this glove; that is all; but I would fain see it once, an 't please God of his grace that I might see.

*King Henry.* Knowest thou Gower?

*Fluellen.* He is my dear friend, an 't please you.

*King Henry.* Pray thee, go seek him, and bring him to 160 my tent.

*Fluellen.* I will fetch him. [*Exit.*]

*King Henry.* My Lord of Warwick, and my brother Gloucester,

Follow Fluellen closely at his heels:

The glove which I have given him for a favour 165

May haply purchase him a box o' th' ear;

It is the soldier's; I, by bargain, should

Wear it myself. Follow, good cousin Warwick:  
If that the soldier strike him,—as I judge  
By his blunt bearing, he will keep his word,— 170  
Some sudden mischief may arise of it;  
For I do know Fluellen valiant,  
And, touch'd with choler, hot as gunpowder,  
And quickly will return an injury:  
Follow, and see there be no harm between them. 175  
Go you with me, uncle of Exeter. [Exeunt.

SCENE VIII. *Before King HENRY'S pavilion.*

*Enter GOWER and WILLIAMS.*

*Williams.* I warrant it is to knight you, captain.

*Enter FLUELLEN.*

*Fluellen.* God's will and his pleasure, captain, I beseech you now, come apace to the king: there is more good toward you peradventure than is in your knowledge to dream of.

*Williams.* Sir, know you this glove?

*Fluellen.* Know the glove! I know the glove is a glove.

*Williams.* I know this; and thus I challenge it.

[*Strikes him.*

*Fluellen.* 'Sblood, an arrant traitor as any's in the universal world, or in France, or in England!

*Gower.* How now, sir! you villain!

*Williams.* Do you think I'll be forsworn?

*Fluellen.* Stand away, Captain Gower; I will give treason his payment into plows, I warrant you.

*Williams.* I am no traitor.

15

*Fluellen.* That's a lie in thy throat.—I charge you in his majesty's name, apprehend him : he's a friend of the Duke Alençon's.

*Enter WARWICK and GLOUCESTER.*

*Warwick.* How now, how now ! what's the matter ?

*Fluellen.* My Lord of Warwick, here is—praised be God 20  
for it !—a most contagious treason come to light, look you,  
as you shall desire in a summer's day. Here is his majesty.

*Enter King HENRY and EXETER.*

*King Henry.* How now ! what's the matter ?

*Fluellen.* My liege, here is a villain and a traitor, that,  
look your grace, has struck the glove which your majesty is 25  
take out of the helmet of Alençon.

*Williams.* My liege, this was my glove ; here is the  
fellow of it ; and he that I gave it to in change promised to  
wear it in his cap : I promised to strike him, if he did : I  
met this man with my glove in his cap, and I have been as 30  
good as my word.

*Fluellen.* Your majesty hear now, saving your majesty's  
manhood, what an arrant, rascally, beggarly knave it is : I  
hope your majesty is pear me testimony and witness, and  
will avouchment, that this is the glove of Alençon, that your 35  
majesty is give me, in your conscience, now.

*King Henry.* Give me thy glove, soldier : look, here is  
the fellow of it.

"Twas I, indeed, thou promised'st to strike ;  
And thou hast given me most bitter terms.

40

*Fluellen.* An please your majesty, let his neck answer  
for it, if there is any martial law in the world.



*King Henry.* How canst thou make me satisfaction?

*Williams.* All offences, my liege, come from the heart :  
never came any from mine that might offend your majesty. 45

*King Henry.* It was ourself thou didst abuse.

*Williams.* Your majesty came not like yourself : you  
appeared to me but as a common man ; witness the night,  
your garments, your lowliness ; and what your highness  
suffered under that shape, I beseech you take it for your 50  
own fault, and not mine : for had you been as I took you  
for, I made no offence ; therefore, I beseech your highness,  
pardon me.

*K. Hen.* Here, Uncle Exeter, fill this glove with crowns,  
And give it to this fellow. Keep it, fellow ; 55  
And wear it for an honour in thy cap  
Till I do challenge it. Give him the crowns :  
And, captain, you must needs be friends with him.

*Fluellen.* By this day and this light, the fellow has mettle  
enough in his belly. Hold, there is twelve pence for you ; 60  
and I pray you to serve God, and keep you out of prawls,  
and prabbles, and quarrels, and dissensions, and, I warrant  
you, it is the better for you.

*Williams.* I will none of your money.

*Fluellen.* It is with a good will ; I can tell you, it will 65  
serve you to mend your shoes : come, wherefore should you  
be so pashful ? your shoes is not so good : 'tis a good silling,  
I warrant you, or I will change it.

*Enter an English Herald.*

*King Henry.* Now, herald, are the dead number'd ?

*Herald.* Here is the number of the slaughter'd French. 70

[*Delivers a paper.*]

*K. Henry.* What prisoners of good sort are taken, uncle ?

*Exeter.* Charles duke of Orleans, nephew to the king;  
John duke of Bourbon, and Lord Bouciqualt:  
Of other lords and barons, knights and squires,  
Full fifteen hundred, besides common men. 75

*K. Hen.* This note doth tell me of ten thousand French  
That in the field lie slain: of princes, in this number,  
And nobles bearing banners, there lie dead  
One hundred<sup>\*</sup> twenty-six: added to these,  
Of knights, esquires, and gallant gentlemen, 80  
Eight thousand and four hundred; of the which,  
Five hundred were but yesterday dubb'd knights:  
So that, in these ten thousand they have lost,  
There are but sixteen hundred mercenaries;  
The rest are princes, barons, lords, knights, squires, 85  
And gentlemen of blood and quality.

The names of those their nobles that lie dead:  
Charles Delabreth, high-constable of France;  
Jaques of Chatillon, admiral of France;  
The master of the cross-bows, Lord Rambures; 90  
Great-master of France, the brave Sir Guichard Dolphin;  
John duke of Alençon; Anthony duke of Brabant,  
The brother to the Duke of Burgundy;  
And Edward Duke of Bar: of lusty earls,  
Grandpré and Roussi, Fauconberg and Foix, 95  
Beaumont and Marle, Vaudemont and Lestrale.  
Here was a royal fellowship of death!  
Where is the number of our English dead?

[*Herald presents another paper.*

Edward the Duke of York, the Earl of Suffolk,  
Sir Richard Ketly, Davy Gam, esquire; 100  
None else of name; and of all other men  
But five and twenty. O God, thy arm was here;  
And not to us, but to thy arm alone,

Ascribe we all! When, without stratagem,  
But in plain shock and even play of battle, 105  
Was ever known so great and little loss  
On one part and on the other? Take it, God,  
For it is only thine!

*Exeter.* 'Tis wonderful!

*King Henry.* Come, go we in procession to the village:  
And be it death proclaimed through our host 110  
To boast of this, or take that praise from God  
Which is his only.

*Fluellen.* Is it not lawful, an 't please your majesty,  
to tell how many is killed?

*K. Hen.* Yes, captain; but with this acknowledgement, 115  
That God fought for us.

*Fluellen.* Yes, my conscience, he did us great good.

*King Henry.* Do we all holy rites:  
Let there be sung "*Non nobis*" and "*Te Deum*";  
The dead with charity enclosed in clay; 120  
And then to Calais; and to England then;  
Where ne'er from France arrived more happy men.

[*Exeunt.*

## ACT V. . .

*Enter Chorus.*

*Chorus.* Vouchsafe to those that have not read the story,  
That I may prompt them: and of such as have,  
I humbly pray them to admit the excuse  
Of time, of numbers and due course of things,  
Which cannot in their huge and proper life 5  
Be here presented. Now we bear the king  
Toward Calais: grant him there; there seen,  
Heave him away upon your winged thoughts  
Athwart the sea. Behold, the English beach  
Pales in the flood with men, with wives and boys, 10  
Whose shouts and claps out-voice the deep-mouthed sea,  
Which, like a mighty whiffler 'fore the king,  
Seems to prepare his way: so let him land;  
And solemnly see him set on to London.  
So swift a pace hath thought, that even now 15  
You may imagine him upon Blackheath;  
Where that his lords desire him to have borne  
His bruised helmet and his bended sword  
Before him through the city: he forbids it,  
Being free from vainness and self-glorious pride, 20  
Giving full trophy, signal and ostent  
Quite from himself to God. But now behold,  
In the quick forge and working-house of thought,  
How London doth pour out her citizens!  
The mayor and all his brethren in best sort, 25  
Like to the senators of the antique Rome,  
With the plebeians swarming at their heels,

Go forth and fetch their conquering Cæsar in :  
As, by a lower but loving likelihood,  
Were now the general of our gracious empress— 30  
As in good time he may—from Ireland coming,  
Bringing rebellion broached on his sword,  
How many would the peaceful city quit,  
To welcome him ! much more, and much more cause,  
Did they this Harry. Now in London place him ;— 35  
As yet the lamentation of the French  
Invites the King of England's stay at home ;  
The emperor's coming in behalf of France,  
To order peace between them ;—and omit  
All the occurrences, whatever chanced, 40  
Till Harry's back-return again to France :  
There must we bring him ; and myself have play'd  
The interim, by remembering you 'tis past.  
Then brook abridgment, and your eyes advance,  
After your thoughts, straight back again to France. [*Exit.* 45

SCENE I. *France. The English camp.*

*Enter FLUELLEN and GOWER.*

*Gower.* Nay, that's right ; but why wear you your leek to-day ? Saint Davy's day is past.

*Fluellen.* There is occasions and causes why and wherefore in all things : I will tell you, as my friend, Captain Gower : the rascally, scald, beggarly, pragging knave, Pistol, 5  
—which you and yourself and all the world know to be no petter than a fellow, look you now, of no merits,—he is come to me, and prings me pread and salt yesterday, look you, and bid me eat my leek : it was in a place where I

could not breed no contention with him ; but I will be so 10  
bold as to wear it in my cap till I see him once again, and  
then I will tell him a little piece of my desires.

*Gower.* Why, here he comes, swelling like a turkey-cock.

*Fluellen.* 'Tis no matter for his swellings nor his turkey-  
cocks. 15

*Enter Pistol.*

God pless you, Aunchient Pistol ! you scurvy knave, God  
pless you !

*Pistol.* Ha ! art thou bedlam ? dost thou thirst, base  
Trojan,

To have me fold up Parca's fatal web ?

Hence ! I am qualmish at the smell of leek. 20

*Fluellen.* I peseech you heartily, scurvy knave, at my  
desires, and my requests, and my petitions, to eat, look  
you, this leek : because, look you, you do not love it, nor  
your affections, and your appetites, and your disgestions,  
doo's not agree with it, I would desire you to eat it. 25

*Pistol.* Not for Cadwallader and all his goats.

*Fluellen.* There is one goat for you. [*Strikes him.*] Will  
you be so good, scald knave, as eat it ?

*Pistol.* Base Trojan, thou shalt die.

*Fluellen.* You say very true, scald knave, when God's will 30  
is : I will desire you to live in the mean time, and eat your  
victuals : come, there is sauce for it. [*Strikes him again.*]  
You called me yesterday mountain-squire ; but I will make  
you to-day a squire of low degree. I pray you, fall to : if  
you can mock a leek, you can eat a leek. 35

*Gower.* Enough, captain : you have astonished him.

*Fluellen.* I say, I will make him eat some part of my  
leek, or I will peat his pate four days. Bite, I pray you ;  
it is good for your green wound and your bloody coxcomb.

*Pistol.* Must I bite? 40

*Fluellen.* Yes, certainly, and out of doubt, and out of question too, and ambiguitics.

*Pistol.* By this leek, I will most horribly revenge:  
I eat and eat, I swear—

*Fluellen.* Eat, I pray you: will you have some more 45  
sauce to your leek? there is not enough leek to swear  
by.

*Pistol.* Quiet thy cudgel; thou dost see I eat.

*Fluellen.* Much good do you, scauld knave, heartily.  
Nay, pray you, throw none away; the skin is good for 50  
your broken coxcomb. When you take occasions to see  
leeks hereafter, I pray you, mock at 'em; that is all.

*Pistol.* Good.

*Fluellen.* Ay, leeks is good: hold you, there is a groat  
to heal your pate. 55

*Pistol.* Me a groat!

*Fluellen.* Yes, verily and in truth, you shall take it; or  
I have another leek in my pocket, which you shall eat.

*Pistol.* I take thy groat in earnest of revenge.

*Fluellen.* If I owe you any thing, I will pay you in 60  
cudgels: you shall be a woodmonger, and buy nothing of  
me but cudgels. God b' wi' you, and keep you, and heal  
your pate. [Exit.

*Pistol.* All hell shall stir for this.

*Gower.* Go, go; you are a counterfeit cowardly knave. 65  
Will you mock at an ancient tradition, begun upon an  
honourable respect, and worn as a memorable trophy of  
predeceased valour, and dare not avouch in your deeds  
any of your words? I have seen you gleeking and galling  
at this gentleman twice or thrice. You thought, because 70  
he could not speak English in the native garb, he could  
not therefore handle an English cudgel: you find it other-

wise; and henceforth let a Welsh correction teach you a good English condition. Fare ye well. *[Exit.*

*Pistol.* Doth Fortune play the hyswife with me now? 75  
News have I, that my Nell is dead i' the spital,  
And there my rendezvous is quite cut off.  
Old I do wax; and from my weary limbs  
Honour is cudgell'd. Well, thief will I turn,  
And something lean to cutpurse of quick hand. 80  
To England will I steal, and there I'll steal:  
And patches will I get unto these scars,  
And swear I got them in the Gallia wars. *[Exit.*

SCENE II. *Troyes. A Room in the French King's palace.*

*Enter, at one door, King HENRY, BEDFORD, GLOUCESTER, EXETER, WARWICK, WESTMORELAND, and other Lords; at another, the French King, Queen ISABEL, the Princess KATHARINE, ALICE, other Ladies, and Lords; the Duke of Burgundy, and his Train.*

*K. Hen.* Peace to this meeting, wherefore we are met!  
Unto our brother France, and to our sister,  
Health and fair time of day; joy and good wishes  
To our most fair and princely cousin Katharine;  
And, as a branch and member of this royalty, 5  
By whom this great assembly is contrived,  
We do salute you, Duke of Burgundy;  
And, princes French, and peers, health to you all!

*French King.* Right joyous are we to behold your face,  
Most worthy brother England; fairly met: 10  
So are you, princes English, every one.



*Queen Isabel.* So happy be the issue, brother England,  
Of this good day and of this gracious meeting,  
As we are now glad to behold your eyes ;  
Your eyes, which hitherto have borne in them 15  
Against the French, that met them in their bent,  
The fatal balls of murdering basilisks :  
The venom of such looks, we fairly hope, .  
Have lost their quality, and that this day  
Shall change all griefs and quarrels into love. 20

*King Henry.* To cry amen to that, thus we appear.

*Queen Isabel.* You English princes all, I do salute you.

*Burgundy.* My duty to you both, on equal love,  
Great Kings of France and England ! That I have labour'd,  
With all my wits, my pains and strong endeavours 25  
To bring your most imperial majesties  
Unto this bar and royal interview,  
Your mightiness on both parts best can witness.  
Since then my office hath so far prevail'd,  
That, face to face and royal eye to eye, 30  
You have congreeted, let it not disgrace me  
If I demand, before this royal view,  
What rub or what impediment there is,  
Why that the naked, poor and mangled Peace,  
Dear nurse of arts, plenties and joyful births, 35  
Should not in this best garden of the world,  
Our fertile France, put up her lovely visage ?  
Alas, she hath from France too long been chased !  
And all her husbandry doth lie on heaps,  
Corrupting in it own fertility. 40

Her vine, the merry cheerer of the heart,  
Unpruned dies ; her hedges even-pleach'd,  
Like prisoners wildly overgrown with hair,  
Put forth disorder'd twigs ; her fallow leas

The darnel, hemlock and rank fumitory 45  
Doth root upon, while that the coulter rusts,  
That should deracinate such savagery,  
The even mead, that erst brought sweetly forth  
The freckled cowslip, burnet and green clover,  
Wanting the scythe, all uncorrected, rank, 50  
Conceives by idleness, and nothing teems  
But hateful docks, rough thistles, kecksies, burs,  
Losing both beauty and utility.  
And as our vineyards, fallows, meads and hedges,  
Defective in their natures, grow to wildness, 55  
Even so our houses and ourselves and children  
Have lost, or do not learn for want of time,  
The sciences that should become our country;  
But grow, like savages,—as soldiers will,  
That nothing do but meditate on blood,— 60  
To swearing and stern looks, defused attire,  
And every thing that seems unnatural.  
Which to reduce into our former favour,  
You are assembled: and my speech entreats  
That I may know the let, why gentle Peace 65  
Should not expel these inconveniences,  
And bless us with her former qualities.

*King Henry.* If, Duke of Burgundy, you would the peace,  
Whose want gives growth to the imperfections  
Which you have cited, you must buy that peace 70  
With full accord to all our just demands;  
Whose tenours and particular effects  
You have enscheduled briefly in your hands.

*Bur.* The king hath heard them; to the which as yet  
There is no answer made.

*King Henry.* Well then the peace, 75  
Which you before so urged, lies in his answer.

*French King.* I have but with a cursorary eye  
O'erglanced the articles: pleaseth your grace  
To appoint some of your council presently  
To sit with us once more, with better heed 80  
To re-survey them, we will suddenly  
Pass our accept and peremptory answer.

*King Henry.* Brother, we shall. Go, uncle Exeter,  
And brother Clarence, and you, brother Gloucester,  
Warwick, and Huntingdon, go with the king; 85  
And take with you free power to ratify,  
Augment, or alter, as your wisdoms best  
Shall see advantageable for our dignity,  
Any thing in or out of our demands,  
And we'll consign thereto. Will you, fair sister, 90  
Go with the princes, or stay here with us?

*Queen Isabel.* Our gracious brother, I will go with them:  
Haply a woman's voice may do some good,  
When articles too nicely urged be stood on.

*K. Hen.* Yet leave our cousin Katharine here with us: 95  
She is our capital demand, comprised  
Within the fore-rank of our articles.

*Q. Isa.* She hath good leave.

[*Exeunt all except Henry, Katharine, and Alice.*]

*King Henry.* Fair Katharine, and most fair!  
Will you vouchsafe to teach a soldier terms  
Such as will enter at a lady's ear, 100  
And plead his love-suit to her gentle heart?

*Katharine.* Your majesty shall mock at me; I cannot  
speak your England.

*King Henry.* O fair Katharine, if you will love me  
soundly with your French heart, I will be glad to hear you 105  
confess it brokenly with your English tongue. Do you like  
me, Kate?

*Katharine.* *Pardonnez-moi*, I cannot tell vat is "like me."

*King Henry.* An angel is like you, Kate, and you are like an angel. 110

*Katharine.* *Que dit-il? que je suis semblable à les anges?*

*Alice.* *Oui, vraiment, sauf votre grâce, ainsi dit-il.*

*King Henry.* I said so, dear Katharine; and I must not blush to affirm it.

*Katharine.* *O bon Dieu! les langues des hommes sont* 115  
*pleines de tromperies.*

*King Henry.* What says she, fair one? that the tongues of men are full of deceits?

*Alice.* *Oui*, dat de tongues of de mans is be full of deceits: dat is de princess. 120

*King Henry.* The princess is the better Englishwoman. I' faith, Kate, my wooing is fit for thy understanding: I am glad thou canst speak no better English; for, if thou couldst, thou wouldst find me such a plain king, that thou wouldst think I had sold my farm to buy my crown. I 125 know no ways to mince it in love, but directly to say, "I love you:" then, if you urge me further than to say, "Do you in faith?" I wear out my suit. Give me your answer, i' faith, do; and so clap hands and a bargain: how say you, lady? 130

*Katharine.* *Sauf votre honneur*, me understand vell.

*King Henry.* Marry, if you would put me to verses or to dance for your sake, Kate, why, you undid me: for the one, I have neither words nor measure; and for the other, I have no strength in measure, yet a reasonable measure in 135 strength. If I could win a lady at leap-frog, or by vaulting into my saddle with my armour on my back, under the correction of bragging be it spoken, I should quickly leap into a wife. Or if I might buffet for my love, or bound my horse for her favours, I could lay on like a butcher, and 140

sit like a jack-an-apes, never off. But, before God, Kate, I cannot look greenly, nor gasp out my eloquence, nor I have no cunning in protestation; only downright oaths, which I never use till urged, nor never break for urging. If thou canst love a fellow of this temper, Kate, whose face <sup>145</sup> is not worth sun-burning, that never looks in his glass for love of any thing he sees there, let thine eye be thy cook. I speak to thee plain soldier: if thou canst love me for this, take me; if not, to say to thee that I shall die, is true; but for thy love, by the Lord, no; yet I love thee too. And <sup>150</sup> while thou livest, dear Kate, take a fellow of plain and uncoined constancy; for he perforce must do thee right, because he hath not the gift to woo in other places: for these fellows of infinite tongue, that can rhyme themselves into ladies' favours, they do always reason themselves out <sup>155</sup> again. What! a speaker is but a prater; a rhyme is but a ballad. A good leg will fall; a straight back will stoop; a black beard will turn white; a curled pate will grow bald; a fair face will wither; a full eye will wax hollow: but a good heart, Kate, is the sun and the moon; or, <sup>160</sup> rather, the sun, and not the moon, for it shines bright, and never changes, but keeps his course truly. If thou would have such a one, take me: and take me, take a soldier; take a soldier, take a king: and what sayest thou, then, to my love? speak, my fair, and fairly, I pray thee. <sup>165</sup>

*Katharine.* Is it possible dat I sould love de enemy of France?

*King Henry.* No; it is not possible you should love the enemy of France, Kate: but, in loving me, you should love the friend of France; for I love France so well, that I <sup>170</sup> will not part with a village of it; I will have it all mine: and, Kate, when France is mine and I am yours, then yours is France and you are mine.

*Katharine.* I cannot tell vat is dat.

*King Henry.* No, Kate? I will tell thee in French; 175  
which I am sure will hang upon my tongue like a new-  
married wife about her husband's neck, hardly to be shook  
off. *Quand j'ai le possession de France, et quand vous avez  
le possession de moi,*—let me see, what then? Saint Denis  
be my speed!—*donc votre est France et vous êtes mienne.* It 180  
is as easy for me, Kate, to conquer the kingdom, as to  
speak so much more French: I shall never move thee in  
French, unless it be to laugh at me.

*Katharine.* *Sauf votre honneur, le François que vous  
parlez, il est meilleur que l'Anglois lequel je parle.* 185

*King Henry.* No, faith, is't not, Kate: but thy speaking  
of my tongue, and I thine, most truly-falsely, must needs  
be granted to be much at one. But, Kate, dost thou  
understand thus much English—canst thou love me?

*Katharine.* I cannot tell. 190

*King Henry.* Can any of your neighbours tell, Kate?  
I'll ask them. Come, I know thou lovest me: and at  
night, when you come into your closet, you'll question this  
gentlewoman about me; and I know, Kate, you will to her  
dispraise those parts in me that you love with your heart: 195  
but, good Kate, mock me mercifully; the rather, gentle  
princess, because I love thee cruelly. If ever thou beest  
mine, Kate,—as I have a saving faith within me tells me  
thou shalt,—I get thee with scrambling, and thou must  
therefore needs prove a good soldier-breeder. What sayest 200  
thou, my fair flower-de-luce? How answer you, *la plus  
belle Katharine du monde, mon très cher et divin dësse?*

*Katharine.* Your majesté ave fausse French enough to  
deceive de most sage demoiselle dat is en France.

*King Henry.* Now, fie upon my false French! By mine 205  
honour, in true English, I love thee, Kate: by which

honour I dare not swear thou lovest me; yet my blood begins to flatter me that thou dost, notwithstanding the poor and untempering effect of my visage. In faith, Kate, the elder I wax, the better I shall appear: my 210 comfort is, that old age, that ill layer-up of beauty, can do no more spoil upon my face: thou hast me, if thou hast me, at the worst; and thou shalt wear me, if thou wear me, better and better: and therefore tell me, most fair Katharine, will you have me? Put off your maiden 215 blushes; avouch the thoughts of your heart with the looks of an empress; take me by the hand, and say, "Harry of England, I am thine:" which word thou shalt no sooner bless mine ear withal, but I will tell thee aloud, "England is thine, Ireland is thine, France is thine, and Henry 220 Plantagenet is thine"; who, though I speak it before his face, if he be not fellow with the best king, thou shalt find the best king of good fellows. Come, your answer in broken music; for thy voice is music, and thy English broken; therefore, queen of all, Katharine, break thy mind 225 to me in broken English; wilt thou have me?

*Katharine.* Dat is as it sall please de *roi mon père*.

*King Henry.* Nay, it will please him well, Kate; it shall please him, Kate.

*Katharine.* Den it sall also content me. 230

*King Henry.* Upon that I kiss your hand, and I call you my queen.

*Katharine.* *Laissez, mon seigneur, laissez, laissez: ma foi, je ne veux point que vous abaissiez votre grandeur en baisant la main d'une votre indigne serviteur; excusez-moi, 235 je vous supplie, mon très-puissant seigneur.*

*King Henry.* Then I will kiss your lips, Kate.

*Katharine.* *Les dames et demoiselles pour être baisées devant leur nocces, il n'est pas la coutume de France.*

*King Henry.* Madam my interpreter, what says she? 240

*Alice.* Dat it is not be de fashion *pour les* ladies of France,—I cannot tell vat is *baisez en* English.

*King Henry.* To kiss.

*Alice.* Your majesty *entendre* better *que moi*.

*King Henry.* It is not a fashion for the maids in France 245 to kiss before they are married, would she say?

*Alice.* *Oui, vraiment.*

*King Henry.* O Kate, nice customs curtsy to great kings Dear Kate, you and I cannot be confined within the weak list of a country's fashion: we are the makers of 250 manners, Kate; and the liberty that follows our places stops the mouth of all find-faults; as I will do yours for upholding the nice fashion of your country in denying me a kiss: therefore, patiently and yielding. [*Kissing her.*] You have witchcraft in your lips, Kate: there is more 255 eloquence in a sugar touch of them than in the tongues of the French council; and they should sooner persuade Harry of England than a general petition of monarchs. Here comes your father.

*Re-enter the French King and Queen, BURGUNDY, BEDFORD, and other Lords.*

*Burgundy.* God save your majesty! my royal cousin, 260 Teach you our princess English?

*King Henry.* I would have her learn, my fair cousin, how perfectly I love her; and that is good English.

*Burgundy.* Is she not apt?

*King Henry.* Our tongue is rough, coz, and my con- 265 dition is not smooth; so that, having neither the voice nor the heart of flattery about me, I cannot so conjure up the spirit of love in her, that he will appear in his true likeness.



*Burgundy.* Pardon the frankness of my mirth, if I 270  
answer you for that. If you would conjure in her, you  
must make a circle; if conjure up love in her in his true  
likeness, he must appear naked and blind—as love is, my  
lord, before it loves.

*King Henry.* It is so: and you may, some of you, 275  
thank love for my blindness, who cannot see many a fair  
French city for one fair French maid that stands in my  
way.

*French King.* Yes, my lord, you see them perspectively,  
the cities turned into a maid; for they are all girdled with 280  
maiden walls that war hath never entered.

*King Henry.* Shall Kate be my wife?

*French King.* So please you.

*King Henry.* I am content; so the maiden cities you  
talk of may wait on her: so the maid that stood in the 285  
way for my wish shall show me the way to my will.

*French King.* We have consented to all terms of reason.

*King Henry.* Is't so, my lords of England?

*Westmoreland.* The king hath granted every article:  
His daughter first, and then in sequel all, 290  
According to their firm proposed natures.

*Exeter.* Only, he hath not yet subscribed this:  
Where your majesty demands, that the King of France,  
having any occasion to write for matter of grant, shall  
name your highness in this form and with this addition, in 295  
French, *Notre très-cher fils Henri, Roi d'Angleterre Héritier  
de France*; and thus in Latin, *Præclarissimus filius noster  
Henricus, Rex Angliæ, et Hæres Franciæ*.

*French King.* Nor this I have not, brother, so denied,  
But your request shall make me let it pass. 300

*King Henry.* I pray you then, in love and dear alliance,  
Let that one article rank with the rest;

And thereupon give me your daughter.

*French King.* Take her, fair son, and from her blood  
raise up

Issue to me; that the contending kingdoms 305  
Of France and England, whose very shores look pale  
With envy of each other's happiness,  
May cease their hatred, and this dear conjunction  
Plant neighbourhood and Christian-like accord  
In their sweet bosoms, that ne'er war advance 310  
His bleeding sword 'twixt England and fair France.

*All.* Amen!

*K. Hen.* Now, welcome, Kate; and bear me witness all,  
That here I kiss her as my sovereign queen. [*Flourish.*

*Queen Isabel.* God, the best maker of all marriages, 315  
Combine your hearts in one, your realms in one!  
As man and wife, being two, are one in love,  
So be there 'twixt your kingdoms such a spousal,  
That never may ill office, or fell jealousy,  
Which troubles oft the bed of blessed marriage, 320  
Thrust in between the paction of these kingdoms,  
To make divorce of their incorporate league;  
That English may as French, French Englishmen,  
Receive each other! God speak this Amen!

*All.* Amen! 325

*K. Hen.* Prepare we for our marriage: on which day,  
My Lord of Burgundy, we'll take your oath,  
And all the peers', for surety of our league.  
'Then shall I swear to Kate, and you to me;  
And may our oaths well kept and prosperous be! 330

[*Sennet. Exeunt.*

## EPILOGUE.

*Enter Chorus.*

*Chorus.* Thus far, with rough and all-unable pen,  
Our bending author hath pursued the story;  
In little room confining mighty men,  
Mangling by starts the full course of their glory.  
Small time, but in that small most greatly lived      5  
This star of England: Fortune made his sword;  
By which the world's best garden he achieved,  
And of it left his son imperial lord.  
Henry the Sixth, in infant bands crown'd King  
Of France and England, did this king succeed;      10  
Whose state so many had the managing,  
That they lost France and made his England bleed:  
Which oft our stage hath shown; and, for their sake,  
In your fair minds let this acceptance take.      [*Exit.*]

# NOTES.

G. = *Glossary*. Several other abbreviations used sometimes in the *Notes* are explained at the beginning of the *Glossary*, in which they occur more frequently. They should be observed; see p. 187.

## Prologue.

The Chorus would be one of the chief actors of the play, who would recite the introductory speeches or "Prologues" (cf. 33) to each Act; they give great scope for declamatory power, especially the Prologue to Act IV. The drift of this first Prologue is:

(1) To apologise for the necessary inadequacy of the representation; (2) to remind the audience that they must do their part in exercising their "imaginary forces" and thereby supplementing the efforts of the actors; (3) to crave their "humble patience" and tolerant judgment.

1, 2. *O for a Muse* etc. "Shakespeare simply wishes for poetic fire, and a due portion of inventive [i.e. imaginative] genius"—*Douce*. Cf. the invocations of the Muse in classical epic poems, e.g. in *Paradise Lost*, l. 6—16. These Prologues add to the epic colouring of *Henry V.*

*heaven*; implying the very loftiest flights of inspiration. There seems no need to suppose that Shakespeare intends a definite allusion to the old philosophic system "which imagines several heavens one above the other; the last and highest of which was one of fire" (=the *empyrean*, from Gk. *ἐμπύρειος*, 'in the fire').

*invention*. Scan the *-ion* as *i-on*; that is, sounding the *i* instead of slurring it into the next syllable, which is stressed lightly. Cf. line 16, and see I. 2. 114, note.

3. *princes to act*, i.e. in the part of princes, e.g. Henry himself; an apology for the imperfect efforts of the actors.

4. *swelling*. Some interpret 'growing in interest and grandeur.' Perhaps simply 'grand, magnificent,' from the literal sense 'inflated.'

5. *warlike*. The first epithet applied to a character is a sort of keynote; it gives the audience a hint of the main aspect under which the character will appear in the play and suggests his leading trait. Thus in *As You Like It* Jaques is pointedly referred to, before we see him, as "the melancholy Jaques" (II. I, 26, 41), and it is his

"melancholy," as we afterwards find, that characterises him.' So in *Henry V.* the king is primarily a warrior-king—compare his own words, III. 3. 5, 6—and "warlike" prepares us.

6. *port*, stately bearing; see G. Note the latter part of Holinshed's fine description of Henry (**Extract 34**).

7. *finmine*, sword and fire; the dogs of war. Cf. *Julius Cæsar*, III. 1. 273, where Antony says that Cæsar's spirit, thirsting for revenge, will "Cry 'havoc' and let slip the dogs of war."

There, as here, the metaphor is from coursing, to "let slip" being the technical term for unleashing the greyhounds; see again III. 1. 31, 32. Holinshed reports a speech in which Henry V. himself "declared that the goddess of battell, called *Bellona*, had three handmaidens, euer of necessitie attending upon her, as [i.e. to wit] blood, fire, and famine." Cf. I. 2. 131.

9. *unraised*, uninspired, not elevated like one that could "ascend the brightest heaven" (1, 2).

10, 11. *scaffold* refers to the rough, ill-equipped stage, *cockpit* to the small (circular) size of the theatre. The dramatist purposely uses depreciatory terms, having previously said that the only worthy stage on which to represent such events would be "a kingdom" (3).

12. *vasty*; this beautiful and poetic word occurs again in II. 2. 123, II. 4. 105. Cf. I *Henry IV.* III. 1. 52, "I can call spirits from the vasty deep." *may*, can; the old sense; cf. Germ. *mag*.

13. *this wooden O*, i.e. the Globe Theatre, built (1599) of wood; octagonal externally, it was circular inside: hence described as an "O." See p. 203. Cf. "fiery *œs*," i.e. orbs (stars), *Midsummer-N.-I.* III. 2. 188.

*the very casques*, i.e. "even the casques or helmets; much less the men by whom they were worn"—*Malone*. But the sense might be 'the very same.' *casque* = Ital. *casco*, 'a helmet,' closely akin to *cas*.

15—19. A cipher is but a curved figure, filling an insignificant place, e.g. at the end of a row of figures; yet it may represent a million (since it makes all the difference between 100,000 and 1,000,000). Similarly the players' feeble efforts, by stimulating the imagination of the spectator, may do for this great subject what the cipher does for the million, i.e. serve to give some representation of it, however inadequate. Editors compare *The Winter's Tale*, I. 2. 6—9:

"like a cipher,

Yet standing in rich *place*, I multiply

With one 'We thank you' many thousands more

That go before it."

16. *attest*, stand for, certify to.

18. *imaginary forces*, powers of fancy; *imaginary* being used actively=*imaginative*. Scan *imdginary*; cf. 25.

20. *monarchies*, kingdoms.

21. *high-upreared*. Probably Shakespeare had in his mind's eye the towering chalk-cliffs of Dover; see v. 2. 306, note. *abutting*, contiguous; see G. *fronts*, i.e. the coast-lines of England and France.

22. *perilous*. Editors show that the English Channel was proverbial in Elizabethan times for its dangerous character. Scan *per'ous*, like the colloquial form *parlous*. Cf. *Julius Caesar*, I. 3. 47, "Submitting me unto the perilous night." *narrow*; see Prologue II. 38.

23. *Peace out*, supplement.

24. i.e. "suppose every man to represent a thousand"—*Mason*.

25. i.e. imagine "that you see" (26) a large army when but a few actors can appear on the scene.

*puissance*, armed force. Here it is a trisyllable, as again in II. 2. 190. Sometimes it must be scanned (as still pronounced) in accordance with its French origin; cf. 2 *Henry IV*. II. 3. 51, 52.

26—29. There is a similar appeal to the audience in the Prologue (25—30) of *Henry VIII*. *deck*; the actors would wear contemporary Elizabethan dress in the peace-scenes and (I suppose) Elizabethan arms etc. in the war-scenes. Brandes notes that on the Elizabethan stage "the only department of decoration which involved any considerable expense was the costumes of the actors"—an extravagance against which the Puritans were very bitter. *our kings*, i.e. Henry and the French king.

29. This is a frank declaration by Shakespeare that the so-called dramatic Unities of Time and Place will be ignored.

29—31. *jumping o'er times*, i.e. "overleaping periods of time, to crowd into the space of an hour events which it took years to accomplish"—*Deighton*.

31, 32. *for the which supply*, and to aid you in this respect allow me to play the part of a Chorus in explaining this representation of historical events.

*history*; used of a historical play. Polonius describes the players in *Hamlet* as "the best actors in the world, either for tragedy, comedy, history, pastoral" (II. 2. 415, 416).

33. *prologue-like*; since the main purpose of a prologue is to bespeak the good-will of the audience and ask them "Gently to hear, kindly to judge, our play" (34).

## ACT I.

## Scene 1.

This scene is omitted in the Quarto. But (1) it gives a general idea of the political state of affairs and leads up to the theme which dominates the play, i.e. the war; (2) it tells—and dramatically this is the more important service—a good deal about Henry's character. Some explanation on the latter point was specially necessary to an Elizabethan audience, many of whom, having seen *Henry IV.* represented, would think of Henry as the "wild" Prince Hal of the earlier play (especially of Part 1). This scene prepares them for "the change" (37) in him which excites the surprise of the archbishop. The change is revealed towards the close of Part 2 of *Henry IV.*

*Scene: London*; strictly, Leicester, where Henry V. held a parliament on April 30, 1414. But the capital obviously makes a much more impressive scene than a provincial town for the opening of a great national drama.

*the Archbishop of Canterbury*; Henry Chichele, appointed archbishop in 1414; perhaps best remembered as founder of All Souls' College, Oxford, to which certain Chichele professorships are attached. The Bishop of Ely was John Fordham, of whom little seems to be known.

1. *I'll tell you.* The archbishop has probably been saying that the Church has much cause for anxiety: "Why?" asks the bishop; "I'll tell you," replies the other prelate. *self*, self-same; see G.

3. *Was like*, i.e. was likely to pass. *had passed*, i.e. would have passed. "The bill when brought forward in the previous reign actually did pass the Commons, but was rejected by the Lords mainly owing to the opposition of Prince Henry"—*Deighton*.

4. *scrambling*, turbulent; see G.

5. *question*, debate, consideration. Scan as three syllables.

6. *France*. Note that 2 *Henry IV.* closed with a hint of this war.

12—14. The main purpose of the bill was that the property of the Church should be appropriated for military purposes.

15. *lazzars*, diseased beggars; see G. *weak age*, old people past work; an abstract expression for the concrete.

22. *full of fair regard*, anxious to take a right view of things.

26. *his wildness*. This is the traditional account of Henry's youthful career in London. It is referred to in *Richard II.*, v. 3, where his father deplores his reckless tavern-life ("With unrestrained

loose companions"), and made the groundwork of the picture of Prince Hal which we get in *Henry IV*. It is a very doubtful tradition, unsupported by contemporary evidence. *mortified*, killed.

28—31. *consideration*, serious reflection. \* As paradise, when sin and Adam were driven out by the angel, became the habitation of celestial spirits, so the king's heart since *consideration* has driven out his follies, is now the receptacle of wisdom and of virtue"—*Johnson*.

29. *the offending Adam*. Cf. the Scriptural expression *the old Adam*, i.e. man in an unregenerated state.

33, 34. *in a flood*. "Alluding to the method by which Hercules cleansed the famous Augean stables, when he turned a river through them"—*Johnson*. It was one of the "labours" of Hercules.

*heady*, headlong, impetuous. *currance*=*current* (which is the reading of the later Folios).

35. *Nor never*; the emphatic double negative, frequent in Shakesp. *hydra-headed*, i.e. taking many forms and hard to be killed. Another allusion to Hercules. One of his "labours" was to slay the Lernean Hydra, a serpent with nine heads, of which the middle one was immortal. When he cut off one head two others came in its stead; but at last he burned away the heads and buried the ninth or immortal head under a rock. Cf. 1 *Henry IV*. v. 4. 25: "Another king! they grow like Hydra's heads!"

36. *his*, its; cf. 66 and see G. *seat*, abode.

*and all at once*. Editors show that this was a common Elizabethan phrase="and that, too, all in a breath." Cf. Middleton's play *The Changeling*, iv. 3, "Does love turn fool, run mad, and all at once?"

43. *List*; cf. *Lear*, v. 3. 181, "list a brief tale." So *listen* is often transitive; cf. *Julius Caesar*, iv. 1. 41, "listen great things."

44. *render'd you in music*, described with an eloquence which makes the subject charm you, though so "fearful."

45. *Turn him to*, put him to. *cause*, question.

46. *The Gordian knot*. According to the legend, Gordius, the first king of Phrygia, tied an inextricable knot, the undoer of which was promised by an oracle the sovereignty of Asia. Alexander the Great cut the knot with his sword and fulfilled the oracle by conquering Asia. Cf. *Cymbeline*, ii. 2. 34, "As slippery as the Gordian knot was hard!" Hence *Gordian*="inextricable." Cf. Milton's *Vacation Exercise*, 89, 90:

"What power, what force, what mighty spell, if not  
Your learned hands, can loose this Gordian knot?"



47. *Familiar as*, i.e. *as familiar as that*, so that.

48. *The air, a charter'd libertine.* Cf. *As You Like It*, II. 7. 47, 48:

"I must have liberty

Withal, <sup>as</sup> large a charter as the wind,"

i.e. a privilege like that of the wind which "bloweth where it listeth."

51—59. The archbishop has been saying that Henry's discourse on varied subjects shows that he has mastered the science or theory of life. But how? not, surely, by study and meditation (57, 58). He must have "learnt the principles of life by living"; which is the more remarkable because he has not had an elevating experience of the world, having devoted himself to frivolous and riotous phases of life (53—56). The archbishop, in fact, does not really hit on a solution of the "wonder"; but his companion does (63, 64). Historically, a similar case of changed character and career is seen in Julius Cæsar.

51. "*Art is used for practice, as distinguished from science or theory*"—Johnson.

52. *theorn*, theory.

53. *Which*; perhaps a sort of accusative of respect, 'as to which'; or the object of *glean*, restated in *it*.

*glean it*, viz. "the art and practice part of life," i.e. that practical capacity for dealing with life and its problems which most men get (if at all) from the education of broad experience; and which, the archbishop thinks, is not to be derived, any more than the "theoric," from such experiences as those of Prince Hal.

54. *addiction*, inclination; cf. *addicted* = 'inclined to.'

55. *companies*, companions; abstract for concrete.

57. *never noted*. Understand was from 54.

58. *sequestration*, seclusion, withdrawal.

59. *popularity*; either 'vulgarity' or 'association with the public'; probably the latter. So Henry's father warned him (1 *Henry IV.* III. 2. 68, 69) not to imitate Richard II. who

"Grew a companion to the common streets,

Enfeoff'd himself to popularity" (i.e. gave himself up to).

60. *The strawberry grows*, etc. "It was a common opinion in the time of Shakespeare that plants growing together imbibed each other's qualities. Sweet flowers were planted near fruit-trees with the idea of improving the flavour of the fruit, while ill-smelling plants were carefully cleared away lest the fruit should be tainted by them. But the

strawberry was supposed to be an exception to the rule, and not to be corrupted by the 'evil communications' of its neighbours"—*Rolfe*.

63, 64. *obscured his contemplation*, hid his observation, or study, of life, under a "wild" bearing which deceived people as to his real character. *which*; referring to "contemplation."

66. *crecive in his faculty*; "increasing in virtue of its latent capacity"—*Herford*. Cf. Lat. *crescens*, 'growing.' *his*, its.

73. *swaying more upon our part*, inclining to our side.

74. *cherishing*, supporting. *exhibitors*; the technical term for those who introduced a bill before Parliament. Mistress Page in her anger with Falstaff says: "Why, I'll exhibit a bill in the parliament for the putting down of men" (*The Merry Wives of Windsor*, II. 1. 29, 30).

75. The interests of the king and of the Church coincide as regards the war. The Church wishes it because it will divert the king and Parliament from this obnoxious bill. And the king has his personal and dynastic reasons for wishing it: not that he would let himself be wrongly influenced by these against the archbishop's advice.

*majesty*; here, as often (cf. II. 2. 26, II. 4. 122), treated as equivalent to two syllables, the middle being slurred.

76. *Upon*, on behalf of. *convocation*, the assembly or synod which represents the spiritual governing body of the Church; the bishops sit in the Upper House *ex officio*, and representatives of the other orders of the clergy in the Lower House. Scan the line "Upòn | our sp'ritual cón|vocá|ti-òn"; cf. *sp'rituality* in I. 2. 132. The noun *spirit* is often treated as a monosyllable in Shakespeare; cf. the poetic form *sprite*.

86. *The severals*, all the details. *unhidden passages*, the manifest channels or lines of descent by which the titles pass to him.

88. *seat*, throne.

## Scene 2.

2. *in presence*, present.

3. *uncle*. "Thomas Beaufort, Earl of Dorset, who was half-brother to King Henry IV., being one of the sons of John of Gaunt by Katharine Swynford. . He was not made Duke of Exeter until after the battle of Agincourt, Nov. 14, 1416"—*Malone*.

4. *we would be resolved*, we wish to be satisfied, freed from uncertainty. In Shakespeare *resolve* often means 'to remove a person's doubts or ignorance on a subject, to inform'; cf. *Julius Caesar*, IV. 2. 14, "How he received you, let me be resolved."

6. *task*, occupy anxiously; cf. 309.

8. *become*, adorn.

14. Note the different methods of wrong interpretation ("reading") suggested: *fashion* = 'cleverly mould the evidence till it takes the shape you wish'; *wrest* = 'violently force an unnatural interpretation out of it'; *bow* = 'quietly press it in the desired direction.' The first verb implies fraud, the second force, the third something between the two.

15—17. *Or nicely charge*, etc. "Take heed, lest by nice and subtle sophistry you burthen your knowing soul, or *knowingly burthen your soul*, with the guilt of advancing a false title ..which, if shown in its native or true colours, would appear to be false"—*Johnson*.

*nicely*, sophistically; see G. *miscreate*; "ill-begotten, illegitimate" and so "spurious"—*Johnson*. *suits with*, agrees, harmonises with.

19, 20, *in approbation of*, in making good any claim.

21. *impawn*, pledge, i.e. involve in all the guilt and consequences of making war; see *pawn* in the Glossary.

27. *wrong*, wrong-doing.

28. *such waste in brief mortality*, so great a havoc of brief human life.

29. *Under this conjuration*, having thus been solemnly adjured to answer truly. The king has a deep sense of responsibility (25—28).

32. *As pure as sin*, i.e. as pure from sin as the heart is washed by baptism.

33. *Then hear me*. In this speech Shakespeare has followed Holinshed more closely (often word for word) than in any other part of the play; see **Extract 3**. He felt, presumably, that there could not be a stronger justification of Henry's embarking in war with France than was furnished by the archbishop's speech as given in Holinshed.

35. The archbishop's three arguments are:

(1) the Salic Law was not meant to apply to France at all;

(2) it cannot have originated with Pharamond because the French did not possess "the land Salique" till 421 years after his death;

(3) it has been ignored by the French themselves in the cases of three kings (Pepin, Hugh Capet, Lewis X.), and is still ignored, the kings of France holding the crown "in right and title of the female." The second argument does not amount to much: the validity of a law does not depend upon a precise knowledge of its origin. Still, the mistake of the French illustrates the general incorrectness of their contention with reference to the Salic Law.

40. *glose*, interpret; the word always has a bad idea; see G.

46. *Charles the Great*, the Emperor Charlemagne (*Carolus Magnus*).

49. *dishonest*, immodest.

57. *four hundred one and twenty years*. Rolfe notes "the error in subtracting 426 from 805, which leaves 379, not 421. S. follows Holinshed, who appears to have taken 405 from 826."

72. *find*, to furnish, supply; cf. the modern phrase 'to find a person *in*' something, i.e. to supply him with; so *well-found* = 'well supplied with.' The word does not appear to have exactly this sense elsewhere in Shakespeare, and accordingly some interpret it here as = 'to trace out.' The Quartos have *fine*, which might be the adjective used as a verb = "to make his title *showy* or *specious*, by some appearance of justice"—*Stevens*. Most editors read *find* = 'to furnish, supply' (recognised Elizabethan use). *shows*, appearances, semblances.

73. *naught*, worthless; see G.

74. *Convey'd himself as*, fraudulently made himself out to be, managed to pass himself off as heir. *Convey* often has a bad sense in Shakespeare, e.g. as a colloquial word for 'steal'; cf. *The Merry Wives of Windsor*, I. 3. 30—33: "*Nym*. The good humour is to steal. *Pistol*. 'Convey,' the wise call it. 'Steal'! foh! a fico for the phrase!"

We find *convey* = 'to act stealthily,' and *conveyance* = 'dishonesty, trickery.' Cf. *King Lear*, I. 2. 109, 110, 'I will convey the business,' i.e. manage the plot; and 3 *Henry VI.* III. 3. 160, "Thy sly conveyance and thy lord's false love."

*the Lady Lingare*: apparently a mythical personage, though mentioned in Holinshed, who was thinking perhaps of a descendant of Charles the Bald (75) called *Liutgard*. Some think that these pedigrees were devised by the English heralds in order to substantiate Henry's claim to the French crown.

75. *Charlemain*; here Charles the Bald (*Charlechaue*) is meant; he assumed his grandfather's title of 'Charles the Great' (*Charlemagne*). Scan as three syllables = *Châr-le-main*.

77. *Lewis the Tenth*; it should be "the *Ninth*," but Shakespeare copied Holinshed's mistake.

79. *conscience*; three syllables.

82. *lineal of*, lineally descended from; an adj., not noun.

88. *King Lewis his satisfaction*, King Lewis's release from his scruples of conscience; cf. 79, 80.

*Lewis his*. Cf. *Twelfth Night*, III. 3. 26, "Once, in a sea-fight, 'gainst the Count his galleys"; and *Troilus and Cressida*, IV. 5. 177, "by *Mars* his gauntlet, thanks!" This idiom arose from the old notion

that the 's which marks the possessive case was a contraction of *his*—as though “the count *his*” were the true form, and “the count’s” a shortened form.\* Shakespeare commonly uses this wrong kind of genitive with proper names ending in *s*, such as *Lewis*, to avoid the awkward sound *Lewis’* or *Lewis’s*. (For a good note on the point see A. S. West’s *English Grammar*, Pitt Press Series.)

93. *them*, themselves. *a net*, a tangle; something intricate and confused, which prevents people seeing the truth.

94. *amply to imbar*, fully and unreservedly to defend. He means that the French kings ought not to appeal to the Salic Law (which excludes them equally with Henry) but should say boldly that on its own merits theirs is the better claim. “The antithesis is between an open (94) and a crafty (93) *method of defence*”—*Herford*. See p. 208.

*crooked*, defective, i.e. for the reason mentioned above (89).

96. The question is very characteristic of Henry in its appeal to “right and conscience,” and in its summary style, which puts the thing point-blank before the archbishop.

98—100. *In the Book of Numbers*. See **Extract 3** (last lines) from Holinshed. The archbishop refers to the case of the daughters of Zelophehad, *Numbers* xxvii. 1—11.

99. *When the man dies*, i.e. and leaves no son

101. *bloody*, because leading to bloodshed.

103. *great-grand sire’s*; Edward III.

106—110. The reference is to the battle of Crecy, fought on August 26, 1346. Shakespeare has in mind the account in Holinshed: “The earle of Northampton and others sent to the king [Edward III.] where he stood aloft on a windmill-hill; the king demanded if his sonne were slaine, hurt, or felled to the earth. No, said the knight that brought the message, but he is sore matched. Well (said the king) returne to him and them that sent you, and saie to them, that they send no more to me for any adventure that falleth, so long as my son is alive; for I will that this journeye [day] be his, with the honour thereof.” See again II. 4. 53—62.

110. *Forage in*, prey on, make havoc of.

111. *entertain*, keep occupied.

114. *cold for action*, i.e. for want of action. Editors compare *Macbeth*, I. 5. 37, “almost dead for breath.” The idea is ‘in respect of, as regards.’

*action*; three syllables. In Shakespeare this treatment of the termination *ion* as two syllables (as always in Middle E. poetry) is

specially common with words ending in *tion*, particularly at the end of a line.

- 122. *brother*; used by one king of another, like 'cousin' (235).
- 126. *So hath*; and true is it that you have these things.
- 129. *pavilion'd*, encamped; cf. IV. 1. 27.
- 131. *sword and fire*; cf. Prologue 1. 7.
- 132—135. Cf. I. 1. 75—81.
- 137. *lay down our proportions*; literally 'make our calculations,' and so 'make the requisite preparation of troops and supplies' with a view to the defence of the border. Cf. 304 and II. 4. 45.
- 140. *They of those marches*, the bordermen, the men of the northern frontier; cf. 'the Welsh marches,' i.e. borders.
- 143. *the coursing snatchers*, i.e. the mere raiders. *coursing*, marauding; here to-day and gone to-morrow. Cf. Scott's description of the Borderers, *Marmion*, V. 4.
- 144. *intendment*, aim, bent; here implying 'invasion' or 'attack.'
- 145. *still*, ever, always; see G. *giddy*, fickle, uncertain.
- 148. *unfurnish'd*, destitute of forces, "empty of defence" (153).
- 151. *gleaned*, bare of troops. *assays*, attacks; see G.
- 152. *Girding*; cf. Prologue III. 27.
- 153. *That*, so that.
- 155. *fear'd*, made to fear, frightened. The archbishop anxiously meets an objection that might deter Henry from the war.
- 156. i.e. let me give you an example of what she has done; implying 'and it will show what she can still do.'
- 158. *And she a widow*, i.e. and when she *hath been* bereft of her nobles like a widow bereft of her husband.
- 160, 161. The reference is to the defeat of the Scots and capture of David II. at the battle of Nevill's Cross on October 17, 1346. He was not, however, sent to France (161).
- impounded as a stray*, penned up as a stray animal; a purposely contemptuous description of his imprisonment. *impounded*; see G.
- 162. *kings*; plural because "King John of France was likewise taken"—*Herford*; i.e. at the battle of Poitiers, Sept. 19, 1356.
- 163. *her*, i.e. England's; this correction by Capell of the old readings—*your* (Quartos) and *their* (1st Folio)—is commonly adopted.
- 165. *sunless treasures*, nestimable treasures. Compare Clarence's dream of his drowning (*Richard III.* I. 4. 21—33), when he saw  
"Unestimable stores, unvalued jewels,  
All scatter'd in the bottom of the sea."

166—173. This speech is wrongly assigned in the 1st Folio to the Bishop of Ely, who would certainly not want to say anything that might dissuade Henry from the French war (cf. 115—121). It clearly belongs to Westmoreland; see **Extract 5** from Holinshed. As "lord Warden of the marches against Scotland," he would know the danger of invasion from the north, and what invasion meant.

167. *France*; here equivalent to a dissyllable.

173. *spoil*; so the Quartos; the 1st Folio has *tame*. Many editors reject both and believe that *tear* was Shakespeare's word. But *spoil* gives fair sense. *havoc*, destroy; see G.

175. *a crush'd necessity*; one "which is subdued and overpowered by contrary reasons"—*Johnson*. Some, however, interpret it 'forced, strained.' So the 1st Folio reads; the Quartos have *curs't*, which might perhaps mean 'perverse, tiresome,' implying a necessity which people make for themselves, not a real one.

176. *safeguard*, to keep safe; used as verb in *Rich. II.* 1. 2. 35.

179. *advised*, cautious, deliberating; used actively.

180—183. The musical metaphor runs throughout, e.g. in "high," "low," "parts," "consent," "close."

181. *Put into parts*. The functions of government are distributed among different executives, like the "parts" of a part-song; but all work to the same end, viz. "the public good and general design of government"—*Johnson*.

*consent*, harmony; more correctly *concent*, Lat. *concentus*, 'harmony.' Cf. Milton's Ode *At a Solemn Musick*, 5—7:

"And to our high-raised phantasy present  
That undisturbed song of pure concent,  
Aye sung before the sapphire-coloured throne."

The spelling *consent* was due to the commoner word *consent*, from Lat. *consentire*, 'to agree.' 182. *Congreeing*; see p. 186. *close*, cadence.

184. Cf. *Macbeth*, 1. 3. 140, *Julius Caesar*, II. 1. 67—69:

"the state of man,  
*Like to a little kingdom*, suffers then  
The nature of an insurrection."

In each case *state* means 'kingdom,' man being regarded as a microcosm, i.e. epitome (Gk. *μικρός* + *κόσμος*, 'little world') of the *state* or 'body politic,' as often of the macrocosm or universe (Gk. *μακρός*, 'great').

186. *butt*, end, aim; see G.

187. *Obedience*, i.e. subordination to the good of the whole.

*the honey-bees*. Bees are a favourite subject of poetic simile.

especially in classical writers: cf. *Iliad*, II. 87, *Æneid*, I. 430-436, VI. 707-709; and *Paradise Lost*, I. 768-775. It is thought that Shakespeare here had in mind a striking passage (due perhaps originally to Pliny's *Natural History* XI.) about the "commonwealth of bees" in that very popular Elizabethan romance Lyly's *Euphues and his England* (1578-1580). The influence of Lyly's *Euphues* and of his comedies on Shakespeare's earlier plays is seen in the frequent alliteration, and in imaginative comedy like *A Midsummer-Night's Dream*.

189. *art*, practice. Some editors change to *art*.

190. Classical writers, e.g. Vergil (*Georgic* IV. 68, 75), thought that the queen bee was "a king." *sorts*, different ranks (or classes, orders).

192. *venture trade abroad*. *Venture* was a thoroughly Elizabethan word for 'anything sent to sea in trade.' One of the chief trade-guilds at Bristol was the "Merchant-Venturers," and there was a similar guild, the "Merchant-Adventurers," at York.

194. *boot*, booty; they prey on, pillage, the buds.

199. *civil*, peaceful; contrasted with the "soldier" bees (193).

201. *burdens*, of pollen; see the bee-passage, 2 *Hen. IV.* IV. 5. 75.

202. *The sad-eyed justice*, the solemn-looking judge. *sad*, see G.

203. *executors*, executioners. Scan *execitors* here, but in IV. 2, *exécutors*, where the word has its common meaning.

*pale*; in sympathy with their gloomy profession.

205, 206. i.e. a variety of objects (or instruments) may all be directed entirely to *one* common purpose, but work by different (or opposite) means to reach it. So with the forces and energies of the kingdom: part may be told off to one work, part to another; but all will tend to the same result, viz. the glory and greatness of England and her king.

207. *several*, different; see G.

219. *worried*; as by a dog (218); cf. II. 2. 83.

220. *hardiness*, bravery; cf. *F. hardi*, 'bold.' *policy*, skill in managing our affairs of state.

224. *our awe*, awe of us.

226. *emperry*, imperial power, dominion (Lat. *imperium*). Cf. *Titus Andronicus*, I. 18, 19:

"Princes, that strive by factions and by friends

Ambitiously for rule and empery."

228, 229. *urn*, grave; as in *Lycidas* 20 ("With lucky words salute my destined urn"). *no remembrance*, no memorial; implying no inscription commemorating his name and deeds.



230—233. Henry means: 'if history when it tells of me has not much to tell in my praise, may I lie in a grave that is as silent about me as a Turkish mute, a grave not honoured by even the most perishable epitaph or "remembrance"' (229).

The Quartos have "*paper* epitaph"; the 1st Folio *waxen*. Probably each means "an epitaph easily obliterated or destroyed; one which can confer no lasting honour on the dead"—*Steevens*; the allusion being to the old custom of attaching epitaphs or memorial stanzas to a hearse or grave (such as Ben Jonson's famous poem on the Countess of Pembroke, "Underneath this marble hearse"). *Wax* was often used in affixing these papers: hence *waxen*, the more probable reading of the Folio. Line 233 carries the idea of silence and neglect further than line 232: Henry's grave if he dies inglorious is to have no inscription (232) sculptured in brass or marble—nay, not even (233) "the shortlived compliment of a paper fastened on it." *mute*; "in Turkey a dumb officer acting as executioner." 235. *cousin*; a courtesy title among kings.

238. *to render what we have in charge*, to deliver our message; and the ambassador is thinking too of the Dauphin's "present" (260).

239. *show you far off*, i.e. only give you a hint, a faint idea, of.

242. *grace*, sense of what is proper. Henry means that he is not the slave of his passion: the ambassador need fear no personal ill-treatment, whatever he may say.

250. *you savour too much*, there is still too much of your youthful characteristics (i.e. "wildness," I. i. 26, 64) about you; otherwise you would not make so foolish a claim.

251. *be advised*, be quite sure.

252. *galliard*, a lively dance; see G.

255. *tun*, a cask, keg; see G.

259. *pleasant*, jocular, facetious; cf. the similar use of Fr. *plaisant*, and the noun *plaisanterie*. So again in 281.

261—266. There are many allusions in Shakespeare to the game of tennis, in which "set," "hazard," "court" and "chase" are all technical terms. It was a popular sport then, especially with the French: "Beaumont and Fletcher speak of being in France and playing tennis as almost synonymous"—*Deighton*. The modern tennis-courts somewhat resemble racquet-courts.

263. *Shall*, which shall. Omission of the subject relative where the sense is not obscured thereby is one of the commonest of Shakespearean ellipses. It is specially frequent when, as here, the verb follows the antecedent immediately. Cf. III. i. 3.

*strike into the hazard.* "The 'lower hazard' was the technical name, in tennis, for a certain hole in the wall of the tennis-court, near the ground. 'A stroke into the lower hazard would be a winning stroke' ..Hence the expression *strike into the hazard* is literally equivalent to 'win the game'"—*Herford*. Here the idea 'imperil' is also implied, there being a quibble on *hazard* = 'danger.'

Henry means, then, that it is a game at which two can play, and he will serve the French king a winning stroke such as will make him tremble for his crown. See **Extract 6** from *Holinshed*.

264, 265. *wrangler*, opponent. *courts*, tennis-courts; but with a quibble on the *court* of the French king.

266. *Chace* (or *chase*) is a technical term in tennis for 'a stroke.' Henry quibbles on the sense 'pursuit,' meaning that he will chase the French king and his armies all over France.

267. *comes o'er us with*, taunts us with, throws in our teeth.

269. *seat*, throne; cf. I. 1. 88.

270. *hence*, away from the throne of which he has just spoken; practically *living hence* = "withdrawing from the court"—*Steevens*. In *Richard II.* v. 3 Henry IV. says that he has not seen Prince Henry for "full three months," and in 1 *Henry IV.* III. 2 chides him for so absenting himself that he has become (34, 35)

"almost an alien to the hearts

Of all the court and princes of my blood."

There is no need to change *hence* to *here*.

273. *keep my state*, maintain a kingly dignity; "be like a king."

276. *For that*, etc. "To qualify myself for this undertaking, I have descended from my station, and studied the arts of life in a lower character"—*Johnson*. Cf. his famous speech, 1 *Henry IV.* I. 2. 219—241.

282. *gun-stones*. "Cannon-balls were at first made of stone. *Steevens* quotes *Holinshed*: 'About seaven of the clocke marched forward the light pieces of ordinance, with stone and powder.' In the *Brut of England*, it is said that Henry "anone lette make tene balles for the Dolfin in all the haste that they myght, and they were great gonnestone for the Dolfin to playe with alle. But this game at tenes was too rough for the besieged, when Henry playede with his hard gonnestones'." (*Rolfe's* note.)

283. *wasteful*, destructive; cf. III. 1. 14.

287, 288. The rhyme seems to lend extra bitterness and contempt. The Dauphin's insult had come just when Henry, after the stirring appeals in 100—135, was in the very mood to resent it.

297. *conduct*, escort.

300. *hour*, i.e. of work.

303. *Save those to God*, except such thoughts of asking God's blessing as would naturally fill one's mind at entering on such an enterprise as this. The deep piety (in which he contrasts so with the Dauphin) and modesty of Henry's nature find frequent expression thus.

304. *our proportions*, the forces and supplies that we shall need.

306. *reasonable swiftness*, a wise, intelligent speed, i.e. not a headlong haste such as leads to blunders.

307—310. The rhyme marks the close of the scene. See p. 240.

307. *God before*, with God before us, i.e. leading us; under God's guidance. It might be an inversion (for the rhyme) of *before God* = 'by God'; cf. v. 2. 141. But the more solemn interpretation is more characteristic of Henry at a great moment; cf. 302, 303.

309. *task his thought*. Cf. 6.

## ACT II.

The second Prologue links Acts I. and II.: describing the preparations in progress for the war that was foreshadowed at the close of the last Act; preparing us for the incident of the conspiracy which was designed to prevent the war; and explaining, somewhat in the apologetic tone that inspired the Prologue to Act I., the frequent changes of scene—changes such as could not be represented on their humble stage.

2. *silken dalliance*, the silks and satins that belong to days of dalliance, i.e. peaceful times. *dalliance*; the abstract for the concrete.

6. *the mirror of all Christian kings*. Cf. Holinshed's description of Henry: "a paterne in princehood, a lode-starre [see the Epilogue 6] in honour, and mirror of magnificence." Probably Shakespeare here had in mind the account in Hall's *Chronicle* also, because Hall expressly terms Henry "the mirror of Christendome."

7. *Mercury* (or *Hermes*) was the winged herald and messenger of the gods in classical mythology: hence a type of speed, as here.

8—11. i.e. men's hearts are aflame with excitement and hope, and the perils of war are lost sight of in its promises.

Allegorical representations of this kind were then formerly very common, e.g. in the so-called Books of Emblems, woodcuts and tapestry, and they naturally influenced writers. Editors note that the

first edition of Holinshed's *Chronicle* had a portrait of Edward III. holding a sword encircled by two crowns at "the point"; this particular picture may have suggested these lines to Shakespeare. Such allegory was a great feature in Masques.

8. *Expectation*. Editors compare *Paradise Lost*, vi. (306, 307).

10. In the "first English version of the Coronation Service, drawn up immediately after the death of the great Queen [Elizabeth], the expression 'crown imperial' was used again and again in the rubrics" (Bodley); to emphasise that "the realm of England is an Empire," as asserted by Act of Parliament in 1532 and 1536. (See p. 186.)

12. *advised*, warned. *intelligence*, information.

14. *pale*, cowardly; cf. "shake in their fear." *policy*, cunning, stratagem; often a bad word in Shakespeare.

16. *model to*, small image of. "The physical and material England is but a miniature reflection of her giant spirit"—*Herford*. We say 'model of,' but *to* implies 'in relation to,' i.e. serving the inward greatness as a pattern by which, on a small scale, it is reproduced.

18. *that honour would thee do*, that the desire of honour—noble ambition—would wish you to do.

19. *kind*, filled with natural, filial feelings. So *unkind* = 'unnatural,' i.e. not according to its *kind* or species; thus Goneril and Regan are Lear's "unkind daughters" (III. 4. 73) in the two senses "unnatural" and "hard-hearted."

20—30. For the conspiracy see **Extracts 7—9** from Holinshed.

20. *Frame*, the French king; cf. "he" in 21.

21. *hollow*; in the figurative sense 'deceitful' as well as the literal.

22. *treacherous*; because the reward of treachery, or as leading to treachery. *crown* = five shillings.

26. *gilt*, gold; an unusual word, used for the sake of the quibble on *guilt*; cf. Lady Macbeth's terrible jest (II. 2. 55—57):

"If he do bleed,

I'll gild the faces of the grooms withal;

For it must seem their guilt."

(i.e. she will smear the sleeping servant-men with blood, to fasten on them suspicion of Duncan's murder). Shakespeare makes his characters jest thus in moments of great emotion—especially bitterness or horror (as here)—as a relief to the feelings. The dying Gaunt, angry with Richard; puns on his own name ("Old *Gaunt* indeed, and *gaunt* in being old"), *Richard II.* II. 1. 73—83, just as in the *Ajax* of Sophocles the miserable Ajax (*Atas*) puns on *Atas* and *aid-few*, 'to cry alas!'

27. *fearful*, full of fear.

28. *grace*, ornament; one who confers honour on royalty by being a king.

31. *Linger*, prolong, extend.

31, 32. *digest the abuse of distance*, satisfactorily arrange the disregard of space (i.e. by explaining, as the Chorus does in each Prologue, the changes of scene).

*force a play*; literally 'constrain the historical events to make a play.' These lines are a well-known difficulty; see p. 208.

36. i.e. the "scene" (34) of action will be laid there, at Southampton, for a time, and the audience must imagine themselves there, watching the events which fill Scene 2 of this Act.

37—40. Ben Jonson is supposed to refer to these lines in the Prologue to *Every Man in His Humour*; see p. 204.

38. *charming*, laying a spell on; see C.

*the narrow seas*; formerly the common name (especially in the singular) for the English Channel. Cf. Marlowe's *Edward II.* II. 2. 166, "The haughty Dane commands the narrow seas" (repeated almost in 3 *Henry VI.* I. 1. 239). In *The Merchant of Venice* a friend of Antonio hears that a Venetian ship has been lost

"in the narrow seas that part

The French and English,"

and hopes that it is not one of Antonio's (II. 8. 28—)

39. *pass*, passage.

40. *not offend one stomach*; used quibblingly in two senses—'not make anyone sea-sick by crossing the Channel,' and 'not offend anyone's taste by the play.'

41, 42. Expressed concisely, the sense being: until the king appears there will be no change of scene from London; when he does appear, but not before, the scene will be shifted to Southampton. We know that he has set out (34).

### Scene 1.

These humorous scenes afford "relief" after the great speeches of Henry, and the contrast of style brings out the grandeur of his utterances (e.g. II. 2. 79—144) and the Epic elevation of the Prologues.

*Nym*; from *nym* or *nim*, 'to steal'; cf. the pun in 103. See p. 202.

3. *Ancient*, Ensign; see G. Iago in *Othello* is Othello's "Ancient," i.e. Ensign.

4. *I say little*. This taciturnity is Nym's "humour" cruelly explained by the discerning "Boy" (III. 2. 34—39).

5. *smiles*. Some would change to *smiles*, = 'blows,' since Nym affects to be set rather on revenge than reconciliation. Perhaps he means 'smiles of triumph,' i.e. for himself.

6. *I dare not fight*; said ironically. Some of Nym's friends may have doubted his courage. *wink*, shut my eyes. *iron*, sword.

11. *sworn brothers*; cf. III. 2. 42. In mediæval times two men would swear to share each other's fortunes on some adventure or campaign and were called *fratres jurati* ('brothers bound by an oath'), i.e. 'bosom friends.' Cf. *Much Ado About Nothing*, I. 1. 72, 73, "Who is his companion now? He hath every month a new sworn brother"; and *Richard II.* v. 1. 20—22,

"I am sworn brother, sweet,  
To grim Necessity, and he and I  
Will keep a league till death."

*to France*, i.e. in the campaign to.

13. *I will live*, i.e. he is not going to risk his life in a duel.

14. *do*; needlessly changed to *die* in some texts.

15. *that is my rest*, that is my determination; cf. the phrase *to set up one's rest*, 'to determine to.' In *The Merchant of Venice* (II. 2. 109, 110) Launcelot, who has made up his mind to leave Shylock's service, says: "for mine own part, I have set up my rest to run away." The phrase is commonly explained as drawn from a game of cards (*primero*) and meaning 'to stand upon the cards in one's hand'; whence figuratively 'to have made up one's mind, to be quite resolved.' But some say that *rest* was a gambler's term, not peculiar to any one game, for 'stake,' and that to *set up your rest* meant to put down your stake on the table and thus show how much you have resolved to risk. Either way we get the figurative notion, 'to make up one's mind,' and *rest* must be connected with Span. *resto*, 'to wager.'

*that is the rendezvous of it*. Perhaps Nym knows that *rendezvous* has the idea 'meet at, come to' (v. 1. 77) and so intends it to mean 'that's what it all comes to,' i.e. the conclusion of the whole matter, so far as he is concerned.

18. *troth-flight*, formally betrothed; referring to the old ceremony of betrothal, which was considered little less sacred than marriage.

19, 20. *men may sleep* etc.; a dark hint at something terrible in store for Pistol.

*Enter Pistol*. The name is supposed by some to be connected with Ital. *Pistolfo*, 'a rogue, swindler.' It lends itself to an obvious pun (iv. 1. 62, 63).

27. *tike*, cur; see G.

31. *well-a-day*; see G. *Lady*, i.e. 'by our Lady'—that is, the Virgin Mary; see *narry* in G.

*drawn*, with his sword drawn; this is Theobald's correction of the old reading *heuen*. Cf. *The Tempest*, II. 1. 308, where Gonzalo, awaking just as they are about to kill him, says, "Why are you drawn?"

34. *Good lieutenant*; not Pistol's proper title. Possibly the speech belongs to the Hostess appealing for help to Bardolph, who is a "lieutenant." *offer nothing here*, please, no challenging here!

37. *thou prick-ear'd cur of Iceland!* Editors show that in Shakespeare's time little white dogs, sharp-eared and "curled and rough all over," were imported from Iceland and were much in request as pets for ladies. They are sometimes referred to as *Island* dogs, and the name of the country is spelt thus here in the 1st Folio. Malone quotes an epigram of the reign of James I. in which "*Island* cur" is a term of contempt, as here.

40. *shog off*; a slang term = 'move off, go away'; cf. II. 3. 39. *solus*, alone. Let Pistol come aside (cf. "walk off," 52) and fight it out quietly, not before the lady! But Nym knows that Pistol will do nothing of the sort.

42. *merveilous*; the form and accentuation belong to the style of the old ballad-poetry and add an extra touch of grotesqueness to Pistol's rant. He speaks always in verse, and is often made to use lines of six feet, which give a mock-heroic effect.

44. *maw*, stomach; Germ. *magen*; a coarse word used rather of animals than of men. *perdy*; corrupted from the F. oath *pardieu*.

47. *tike*; supposed to mean 'take fire.'

49. *Barbason* is the name of a fiend; cf. *The Merry Wives of Windsor*, II. 2. 311. The two chief books from which the Elizabethans gathered the lore of demonology and witchcraft were the famous *Faust-Book*, the source of Marlowe's great play, *Doctor Faustus*, and Reginald Scot's *Discoverie of Witchcraft* (i.e. 'uncovery,' exposure of).

*conjure*. Pistol's style "very naturally reminds Nym of the sounding nonsense uttered by conjurers" (i.e. those who profess to "lay" or "call up" spirits)—*Stevens*.

51. *grow foul*, become insulting.

54. *that's the humour of it*; this is Nym's favourite catchphrase; cf. 65, 90, 109. In *The Merry Wives of Windsor* Nym is always using *humour* with very vague meanings. It was a word much in

vogue with the Elizabethans and some think that Shakespeare was ridiculing its fashionable use. To connect a particular word or phrase with a character is a device of characterisation which some novelists (e.g. Dickens) use much. (See *element* in G.)

55. *braggart*; see G. *wight*; another archaic word, which Pistol uses more than once in *The Merry Wives of Windsor*, e.g. where he calls Bardolph a "base Hungarian wight" (I. 3. 23).

56. Shakespeare's obvious ridicule here of excessive alliteration reminds us of the "interlude" of Bottom and his fellow-clowns in *A Midsummer-Night's Dream*. Alliteration, not rhyme, was the basis of Anglo-Saxon poetry: when rhyme came into vogue, alliteration was less used; but it had been revived in an exaggerated form by the Euphuists, and became one of the marked characteristics of the writers who, imitating Lyly's *Euphues*, cultivated a strained, artificial diction and style. *Love's Labour's Lost* contains much satire of Euphuism and contemporary affectations, and one of these, ridiculed in the person of the pedant Holofernes, is the abuse of alliteration—"hunting the letter," as it was called.

57. *exhale*, draw forth, i.e. his sword.

61. An Alexandrine (six feet). *mickle*, great; see G.

63. *tall*, valiant, stout; a colloquial use, generally ironical.

66. *Couple a gorge*; no doubt, Pistol's blunder (not the printer's) for *couper la gorge*, as he had little French (see IV. 4).

67. *the word*, the right word (or phrase) to use; throat-cutting ought not to be described in naked English!

68. *hound of Crete*. "The hunting-dogs of Crete were famous; but the term to Pistol is merely a sounding phrase"; a sort of play-house scrap. Ovid, describing the hounds of the famous hunter, Actæon, says that one was of Spartan breed, another of Cretan, and a third a cross between the two breeds (*Metamorphoses*, III. 208, 223). Cf. *A Midsummer-Night's Dream*, IV. I. 119.

69. *spital*; short for *hospital*; cf. V. I. 76.

70. *the lasar kite of Cressid's kind*. Editors show that this was a hackneyed, play-house term, expressing great reproach, for a woman. It was an old tradition that Cressida became a leper ("lazar") as a punishment for her faithlessness to Troilus.

The story of Troilus and Cressida, not really classical since it had its origin in certain late Latin forgeries, was one of the most popular of mediæval tales; told in many romances, 'histories,' poems and plays, such as Chaucer's *Troilus and Criseyde*, Lydgate's *Troy-Book*, Caxton's



*Destruction of Troy*, and Shakespeare's own play. She was taken as a type of the faithless woman, as Troilus of the faithful lover.

71. *Doll Tear-sheet*; a character in 2 *Henry IV.*, as are all the persons in this scene, except Nym; no friend of Pistol's, and a terrible virago—hence his amiable suggestion!

73. *the only she*, the only woman in the world (as lovers say). Cf. *As You Like It*, III. 2. 10, "The fair, the chaste and unexpressive she" (i.e. inexpressible), and *Twelfth Night*, I. 5. 259, "Lady, you are the cruell'st she alive." *pauca*, i.e. *verba*, 'few words.'

*Enter the Boy*; presumably the "Page" of 2 *Henry IV.*

77, 78. Explained by Fluellen's description (III. 6. 98—102).

81. *the king has killed his heart*. See p. 205.

82. *presently*, at once; cf. *present*, immediate (100).

89. *Base is the slave that pays*. A proverbial saying; perhaps originally in an old play. There are many sayings in *Henry V.*

91. *compound*. Pistol will settle—yes! in the way that brave men settle disputes. But he knows that there is no risk in drawing his sword on Nym.

100. *noble*; a gold coin worth 6s. 8d.; nearly Pistol's debt.

103. *I'll live by Nym*; "a play on the sense 'nimming,' 'theft'"—*Herford*. Pistol and Nym will live together (by='near'), and Pistol will get his living by *nimming*, i.e. pilfering in his capacity of camp-follower and "sutler." See what the Boy says as to their "nimming," III. 2. 40—46; and cf. II. 2. 49, 50.

104. *sutler*; a seller of provisions and liquors in a camp; see G.

110. *came of*, were born of; she means "if you have any tenderness in you, any of the milk of human kindness"—*Deighton*.

111, 112. *a quotidian tertian*; an impossible malady, since a *quotidian* fever is one of which the paroxysms recur *daily*, while a *tertian* fever is one in which they come on every *third* day. "A little learning is a dangerous thing!" *quotidian*; see G.

114. *hath run bad humours on*, has treated badly.

115. *the even of it*, the plain state of the case; just how it is.

117. *fracted*; Lat. *fractus*, 'broken.' *corroborate*; a high sounding word, which Pistol throws off with a fine confidence that its sense will be as unknown to his friends as to himself. Unfortunately *corroborate* means 'to strengthen' (Lat. *robur*, 'strength'); so that it negatives Pistol's other grand word *fracted*.

119. *he passes some humours and careers*, he does indulge in sallies of wit. *Career* was a word specially associated with tourna-

ments, being applied to feats of horsemanship. *To pass a career* was a phrase=to "gallop a horse violently backward, and forward, stopping him suddenly at the end of the career" or gallop—*Douce*; hence figuratively 'to make a swift sally,' here a sally of humour: *humours and careers* being a hendiadys='careers of humour.'

120. Pistol means (I think): 'Let us sympathise with Falstaff, for, my frisky young friends, *we* are going to have a good time, which he, poor fellow, will not be there to enjoy.' Pistol is in high spirits at the thought of the campaign and its profits (104, 105), and anticipates that the time ahead will be "life" indeed. Shakespeare elsewhere uses *live*= 'to thrive'; here it seems strongly emphatic. Pistol, however, may simply mean, '*we* are not going to die' (i.e. like Falstaff). In 2 *Henry IV.* v. 3. 122 Pistol applies *lambkin* in the same fantastic way to Prince Henry. Malone needlessly changed the punctuation to *lambkins we will live*= 'we will live as quietly and peaceably together as little lambs.' Elizabethan writers use *condole*= 'to bemoan'; cf. *Samson Agonistes*, 1076, "I come not, Samson, to condole thy chance" (i.e. mischance).

### Scene 2.

2. *shall*; more emphatic than *will*; the speaker knows for a fact that they 'are going to be arrested.'

3. *smooth*, bland; implying deceitfulness. Cf. *Timon of Athens*, III. 6. 104, "Most smiling, smooth, detested parasites."  
*even*, composed, collected.

6, 7. One of the French Chroniclers says "that the conspirators sought to make the Earl of March an accomplice by offering to place him on the throne, but that he revealed their design to Henry"—*Stone*.

8. *the man that*; Lord Scroop of Masham; see **Extract 8**.

12. *Enter King Henry*. The conversation between Henry and the conspirators (12—69) is a fine example of dramatic "irony." See some remarks on the subject, p. 206.

14. *my gentle knight*, Grey.

15. *powers*, forces; used thus both in the singular and plural.

18. *in head*, in force,

20. *well persuaded*, quite sure, convinced.

22. i.e. that is not in complete harmony with us; cf. I. 2. 181, note.

23. *nor...not*; the emphatic double negative again.

31. *create*, made of, composed of; = *created* (cf. Lat. *creatus*).

33. Probably a reminiscence of *Psalm* 137, "If I forget thee, O Jerusalem, let my right hand forget her cunning." *office*, function.

34. *quittance*, repayment, *requital*.

40. *Enlarge*, release, *committed*, i.e. to prison.

43. *on his mere advice*, on his further consideration of the matter; now that he has thought better of (implying 'has expressed contrition for') his conduct. There is no need to substitute *our* for *his*, which would mean that Henry himself had changed his mind. See *advise* in the Glossary.

44. *security*, carelessness, disregard of safety; see G.

46. *by his sufferance*, by tolerating him; leaving him unpunished.

50, 51. i.e. to let the man escape with his *life* (emphatic), after severe punishment, is to show great leniency on your part.

53. *Are heavy orisons 'gainst*, plead strongly against. *orisons*; literally 'prayers'; see G.

54. *proceeding on distemper*, arising out of some sudden fit of passion; not deliberately plotted and thought over (56), like the great crime of the conspirators. Editors show that *distemper*, a common Elizabethan term for mental disturbance, was particularly used of the effects of intoxication; cf. *Othello*, I. i. 99, "distemp'ring draughts" (i.e. of wine).

55. *stretch our eye*. "If we may not *wink* at small faults [i.e. be blind to], *how wide must we open our eyes* at great?"—Johnson.

58. *dear*; said in bitter irony. This incident (39—60) of trapping the conspirators into their own condemnation seems to be Shakespeare's invention; it is not in Holinshed.

61. *late*, lately-appointed. *commissioners*; officials appointed to govern in the king's name during his absence, with powers specially deputed to them for the purpose. Cf. the modern phrase 'to put the government in commission,' i.e. during the absence of its head.

63. *it*; his commission; understood from line 61.

74. *Their cheeks are paper*. They not only hold papers in their hands: their cheeks too have become paper (i.e. as white as paper)! *what read you there?* The papers contain something which shows them that their plot has been discovered. Perhaps they were intercepted letters of the conspirators to the French—*Stone*.

79. *quick*, alive; see G.

89. *light...lightly*; an intentional word-play, expressing bitterness.

90. *practices*, plots; cf. *King Lear*, II. i. 75, "To thy suggestion, *plot* and damned practice." So the verb often; cf. 2 *Henry VI.* II. i.

171, (they) "Have practised dangerously against your state." Spenser uses *practick* = 'deceitful, treacherous'; cf. *The Faerie Queene*, II. 3. 9, "In cunning sleights and practick knavery."

91. *Hampton*; Southampton; cf. Prologue<sup>6</sup> II. 28—30. *the which*; cf. F. *lequel*. Often in Shakespeare, and sometimes rather more formal and precise than the simple relative. Cf. *The Merchant of Venice*, I. 3. 1—5, "Three thousand ducats...For the which, as I told you, Antonio shall be bound."

96. *the key*. So Othello calls Emilia (Desdemona's confidant) "The closet lock and key of villanous secrets" (IV. 2. 22).

99. *practised on me for thy use*, cunningly turned my affection for you to your advantage.

100. *May*, can; cf. Prologue I. 12.

102. *annoy*, hurt; see G.

103. *gross*, plain and palpable. *stands off*; we say 'stands out' in the sense "to be prominent to the eye, as the strong parts of a picture"—*Johnson*.

104. *As black and white*, i.e. as the difference between black and white. We might have expected "As black from white"; indeed, the Quartos read *from*.

105—108. The general sense is: 'Treason and murderous intent have always been close associates, working together so palpably (cf. 103) for purposes natural to them, that people do not cry out in astonishment at their work: it shocks but does not surprise, because it is what people expect of two such confederates.'

108. *admiration...hoop*; see each in G.

109. *proportion*, the natural relation of things.

112. *preposterously*, unnaturally, perversely; an antithesis to "in a natural cause" (107).

113. *Hath got the voice*, has been voted to be the prince of fiends.

114—120. 'Other fiends who tempt men to be traitors contrive their eternal ruin in a clumsy way; they try to make men think the evil a right thing to do, by setting it before them in a more or less plausible guise. They do not say bluntly, like the fiend who fashioned you into a traitor, "You have got to commit treason, and I shall not give you any reason why, except that I want to number you among my victims."' *suggest*, tempt; see G.

118. *temper'd*; the metaphor probably of moulding clay; needlessly changed by some to *tempted*. Cf. *untempering* in V. 2. 209.

*stand up*, rebel; from the sense 'to rise in arms, to fight.'

119. *instance*, reason.

122. *lion*. An allusion to 1 *Peter* v. 8, "your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour."

123. *vasty*; cf. Prologue i. 12. *Tartar*, Tartarus; one of the classical names for 'hell.'

126, 127. *jealousy*, suspicion. *infected*, tainted; a strong word then, used of the plague. *affiance*, trust between man and man. Such treachery as theirs poisons all confidence between friends; it diffuses through society a spirit of suspicion.

*Show*, appear; cf. iv. i. 101.

132. *passion*, emotion of; see G. or...or, either...or.

133. *swerving with*, swayed by. *blood*, impulse of passion.

134. *complement*; literally 'that which completes the gentleman' (Lat. *compleo*, 'to fill up'), whether it be some accomplishment (one meaning of *complement* in old writers), or a well-bred outward demeanour—as here. Till 1650, 'complement' and 'compliment' were not distinguished, hence we often find 'complement' used with the idea of 'civility, politeness,' which now belongs to 'compliment.' Thus Cockeram's *Dictionary* (1623) defines 'complement' as 'fine behaviour.' A common meaning in Shakespeare is 'courtesy.' See *New E. D.*

135. *Not working* etc.; "not judging by the looks of men without having had intercourse with them"—*Herford*.

136. *purged*, i.e. of all passion and so 'clear, sane.' The metaphor is continued in "bolted" (see G.) = 'sifted, refined from faults.'

139. *mark the*. Theobald's correction of the 1st Folio's *make thee*. *the full-fraught man and best indued*, the most gifted man, endowed with the highest qualities. For the whole thought editors compare *Cymbeline*, III. 4. 63—66:

"so thou, Posthumus,

Wilt lay the leaven on all proper men;

Goodly and gallant shall be false and perjur'd

From thy great fall."

140. *for thee*, because of what you have done.

142. Compare *Richard II.* III. 4. 76.

143. *to the answer of*, to meet the penalty of.

144. *practices*; cf. 90, note.

145. *arrest of*. The technical legal formula. *of*, as guilty of.

151. *discover'd*, revealed; F. *découvrir*, 'to uncover.'

155.<sup>2</sup> Holinshed and other chroniclers say that Cambridge's real

"motive" (156) in joining the conspiracy was to secure the crown for his brother-in-law the Earl of March, and through the latter, who was childless, succeed himself to the throne—*Stevens*.

159. *in sufferance*, as I suffer the penalty; or 'with submission,' from the sense 'toleration,' as in 46. *rejoice*, i.e. rejoice at.

166. *quit*, acquit, and so pardon.

169. *earnest*, money taken as a pledge; see G.

174. Shakespeare follows Holinshed closely; see *Extract 2*.

175. *tender*, take care of.

181. *dear*, grievous; see G.

188. *Rub* is the technical term in bowls for any obstacle which hinders the bowl from keeping on its proper course—e.g. an uneven bit of ground, a stone, etc. Hence the sense 'obstacle, hindrance,' as in "there's the rub" (*Hamlet*, III. 1. 65); cf. V. 2. 33. Bowls was a favourite Elizabethan game and its terms are often introduced figuratively as here. Cf. *Richard II.* III. 4. 3—5:

"*First Lady*. Madam, we'll play at bowls.

*Queen*. 'Twill make me think the world is full of rubs,

And that my fortune runs against the bias."

(The *bias*, F. *biais*, 'sloping,' is the leaden weight inserted in the side of the bowl to make it "run" in a slanting line and *incline* a certain way.)

190. *puissance*; three syllables, as in Prologue 1. 25.

192. *Cheerly...advance*; see each in G. *signs of war*, banners.

### Scene 3.

The description of Falstaff's death serves to emphasise the "change" in Henry himself: his wild past, we feel, is buried with Falstaff.

1. *bring*, accompany; cf. *Richard II.* 1. 3. 304, "Come, come, my son, I'll bring thee on thy way." 3. *yearn*, grieve; see G.

7, 8. Falstaff had made Bardolph the butt of his wit (cf. 34—36) and kept the poor Hostess out of her bills, as we hear in *Henry IV.*; but neither could be long angry with him. The fascination of his company was irresistible.

9. *Arthur's*; she means, *Abraham's* (cf. *Luke* xvi. 22). The expression *Abraham's bosom* was a Jewish equivalent for "paradise."

11. *finer*; perhaps = 'a very fine end'; or she may be still thinking of Bardolph's last words and mean 'he made too fine an end to be now in hell, as you suggest.' Some, however, regard *finer* as simply a blunder for *final*.

*and went away* etc.; and he passed away as peacefully as any infant. *christom*; a mistake for *chrison*, meaning a child which died within a month of its birth. See G.

12. *parted*. Malone quotes *Macbeth*, v. 8. 52, 53:

"They say he parted well and paid his score;  
And so, God be with him!"

12, 13. *at the turning o' the tide*. "It has been a very old opinion, that nobody dies but in the time of ebb: half the deaths in London confute the notion"—*Johnson*. Editors quote illustrations of the belief (which was specially common among sea-coast people), e.g. the use Dickens makes of it in *David Copperfield* in the account of the death of Barkis (chap. 30).

13—16. Traditional signs of approaching death; several of them are mentioned in Lupton's *Notable Things* (1579), a popular book.

15. *there was but one way*; a proverbial phrase for an inevitable end, though it usually runs *there is* (or *was*) *no way but one*. Compare Othello's last words (v. 2. 358, 359) over Desdemona:

"I kiss'd thee ere I kill'd thee: no way but this;  
Killing myself, to die upon a kiss."

16. *and 'a babbled of green fields*. We have here the most famous emendation in all literature. The 1st Folio reads "and a *table* of green fields"; the Quartos omit the line. For the words a *table* Theobald suggested 'a *babbled*, and the reading has been adopted almost universally. See p. 210.

26. *cried out of*, i.e. against; literally 'about.' *sack*, wine; see G.

32. *carnation*. She confuses *incarnate* with the colour *carnation*; it seems that *incarnate* was sometimes used ignorantly as if it meant 'of the colour of carnation.'

37. *the fuel*, i.e. the liquor.

39. *shog*, be moving; cf. II. 1. 40.

43. *Let senses rule*, keep your eyes open and your wits about you; in other words 'look well after the business.'

*the word is 'Pitch and Pay'*, our motto is 'no credit—cash down.' *Pitch and Pay*. "Originally a phrase of the London cloth-trade, meaning 'pitch' (or deposit) the cloth in the cloth-hall, and pay (as a statute required) at the same time the fee or hallage"—*Herford*. The phrase became proverbial for 'paying ready money.' There was an Elizabethan saying, "Pitch and Paie, and go your waie."

46. *Hold-fast*. An allusion to the proverb, "Brag is a good dog, but Hold-fast is a better"—*Douce*.

47. *caveo*, be cautious; the 2nd pers. sing. imperative of Latin *cavere*, 'to beware.' The Quartos have the quaint blunder *cophetua*.

48. *clear thy crystals*, 'dry your eyes'; *crystal* being a not infrequent, though affected, word for 'eye.' It is against Pistol's principle to say things plainly.

52. *I cannot kiss*. We may remember that Nym is the discarded suitor of the Hostess.

56. *keep close*, keep yourself to yourself: she is not to be too familiar with any of the customers. Some, however, interpret 'keep within doors,' so as to mind the business.

#### Scene 4.

*the French king*. Charles VI., who reigned 1384—1422; but during part of the period of *Henry V.* he was insane and the Dauphin acted as Regent.

1. *comes*; a singular verb preceding a plural subject is not uncommon in Shakespeare. It is as though the speaker had not at the moment decided what exactly the subject was to be—*Abbott*.

2. *more than carefully*; "with more than common care"—*Johnson*; or, 'in no niggardly spirit.'

3. *To answer royally*, to make thorough counter-preparations.

7, 8. i.e. to "line" with "men," to "repair" with "means." *line*, strengthen; the metaphor of putting a new *lining* into.

9. *England*, the English king; cf. "France," Prologue II. 20.

10. *gulf*, whirlpool; as in *Hamlet*, III. 3. 16, *Coriolanus*, III. 2. 91.

13. *fatal and neglected*, fatally neglected. France, the king means, had regarded Edward III. and his army with disdain and not put forth her full strength; Crecy (53—62) and other disasters had been the fatal result.

14. *redoubted*, redoubtable. In Elizabethan E. the participial termination *-ed* is often treated as *=able*.

15—22. The Dauphin's most sensible speech in the play.

16. *dull*, make torpid.

18. i.e. fortifications, levies of troops, munitions of war.

19. Each participle refers to one of the nouns in line 18.

25. *morris-dance*; one of the old English popular dances or *rèvels* performed at festivals, especially on May-day and at Whitsuntide; the performers wore grotesque costumes representing traditional characters, such as 'the clown,' 'the hobby-horse,' and the musical accompaniment was supplied by beating on a tabor. The dance is said to have been



introduced into England in the reign of Edward III., when John of Gaunt returned from Spain.

26—29. The Dauphin's estimate of Henry was illustrated by his present of the tennis-balls. The Dauphin himself is depicted as arrogant, self-opinionated and obstinate: a strong contrast to Henry.

28. *humorous*, capricious; from *humour* in the sense 'a whim, passing fancy.' So in *King John*, III. 1. 119, Fortune is termed "her humorous ladyship," and the bad duke in *As You Like It* is called "humorous" (I. 2. 278).

29. *fear*, cause of fear.

32. *state*, dignity; cf. I. 2. 273.

34. *in exception*, in taking exception to, dissenting from, the opinions of others, e.g. of his "counsellors" (33).

35. *constant*, firm, unshaken; cf. *Julius Caesar*, III. 1. 60, "But I am constant as the northern star."

36. *his vanities forespent*, his past "wildness" (I. 1. 26).

37. *Were but the outside of*, were merely on the surface—superficial faults—like the assumed character of Brutus.

*the Roman Brutus*, L. Junius Brutus, who helped to expel the Tarquins from Rome B.C. 510 and afterwards was elected the first consul. He was the son of M. Junius and of Tarquinia, the sister of Tarquinius Superbus. His elder brother was murdered by Tarquinius, and Lucius escaped his brother's fate only by feigning idiocy, whence he received the surname of *Brutus* ('dull, stupid')—*Classical Dict.* It was he who understood the oracle about kissing his "mother" (earth). Malone quotes the closely parallel description of Brutus in *Lucretia*, 1807—1817.

39. *ordure*, manure.

40. *shall*, are to.

45. *proportions*, the proper measures, preparations; cf. I. 2. 137.

46—48. *which of a weak...projection* etc.; to plan ("project") one's measures of defence on an inadequate, parsimonious scale is to make the same mistake as the miser who spoils his coat by stinting the cloth; it is the penny-wise, pound-foolish principle which all experience condemns. In form the simile is exactly parallel to *As You Like It*, II. 7. 12—14:

"Sweet are the uses of adversity,

Which, like the toad, ugly and venomous,

Wears yet a precious jewel in his head";

and *The Merchant of Venice*, II. IX. 26—29. In each case the thing

compared attracts to itself the description that really belongs to the thing with which it is compared.

50—62. Compare I. 2. 102—114.

50. *flesh'd*; cf. III. 3. 11. It is a term from sport; literally 'to give a hound or hawk a first taste of the flesh of the animal it has hunted,' so as to make it fierce and keen in pursuit of game; hence figuratively 'to initiate.' Especially used of a sword drawing blood for the first time; cf. I *Henry IV.* V. 4. 133, 134:

"Come, brother John; full bravely hast thou flesh'd  
Thy maiden sword."

54. *struck*; cf. the old expression "the *stricken* field," i.e. battle. In *Cymbeline*, v. 5. 468, "*stroke* of battle" means 'the giving battle, fighting.' Editors compare the similar use of Germ. *schlagen*, 'to strike,' with *Schlacht*, 'a battle.'

57. *his mountain sire*. "Probably a bold image for 'his mighty father,' in keeping with the following line, which makes the setting sun his crown"—*Herford*. Some would change to *mounting* in the sense 'high-minded, aspiring'; but the repetition is, no doubt, designed—the somewhat daring metaphor implying that 'himself mighty (or huge) as a mountain, he well might take his stand on a mountain,' his own greatness suiting with the greatness of his surroundings.

64. i.e. his own natural might and the destiny which he has inherited from his victorious ancestors. The French king fears that Henry is destined to repeat their victories unless France takes better measures of defence than formerly (11—14).

67. *present*, immediate.

69. *Turn head*, i.e. turn to bay.

70. *spend their mouths*, bark; another sporting term. One of the most striking passages in Shakespeare about hounds and hunting is *A Midsummer-Night's Dream*, IV. 1. 108—132.

74. *Self-love*; here a euphemism for 'self-conceit.' Better, the Dauphin means, think too much than too little of one's importance.

77. *wills*, desires; cf. 90.

85. *sinister*, unfair; used probably with the idea 'illegitimate' (literally 'left-hand') which we get in 'bar *sinister*,' the heraldic badge of illegitimacy. Scan *sinlster*, the Latin accentuation (Lat. *sinister*, 'left-hand'), not *sinister*, as now.

*awkward*; literally 'turned in a wrong direction' = Lat. *perversus*; so exactly 'perverse.' For the double negative cf. I. 1. 35; II. 2. 23.

88. *line*, genealogy, lineage; cf. "pedigree" in 90.

91. *evenly derived*, legitimately descended. Cf. *A Midsummer-Night's Dream*, I. 1. 99, "I am, my lord, as well derived as he." Cf. *derivation*, III. 2. 120.

94. *indirectly*, wrongly; see G.

95. *the native challenger*, the legitimate claimant; literally 'one who challenges your claim' (and says that his own is better).

99. *fierce*; here=two syllables; *fiery* is a needless change.

100. *Jove*; the wielder of the thunderbolt; cf. his common Latin titles *Tonans*, 'the Thunderer,' and *Tonitrualis*. In 'classical mythology the causer of earthquakes is Poseidon (Lat. *Neptunus*).

101. *That*, so that. *requiring*, demanding.

102. *in the bowels of the Lord*; "in the name of the divine mercy"—*Hierford*. A reminiscence of Holinshed's language; see *Extract 10*.

106. *Turning*; the stricter sequence would be *turns*.

109. *controversy*; "struggle, not of words only, as now-a-days, but of deeds"—*Deighton*.

116. *I stand here for*, I represent. *England*; cf. 75, 129.

121. *at large*, fully.

124. *womby vaultages*, hollow dungeons and vaults.

125. *chide*, resound. Shakespeare sometimes uses *chide* of any loud noise; cf. "gallant chiding" said of the barking of dogs, *A Midsummer-Night's Dream*, IV. 1. 120. *Chide*= 'to rebuke' suggests a loud tone of voice.

126. *In second accent of*, re-echoed by. *ordnance*; "here used as a trisyllable; being in Shakespeare's time improperly written *ordnance*" (Malone). Cf. *King John*, II. 218, "By the compulsion of their ordinance." F. *ordonner*, 'to ordain, equip.'

127. *render fair return*, make a courteous reply.

129. *odds*, strife; from the radical sense 'difference.'

130. *vanity*; cf. 36.

132. *Louvre*. "According to some writers the ancient palace of the Louvre was built in the 7th century. What is now called the 'Old Louvre' was begun in 1528 under Francis I., and completed by Henry II. in 1548"—*Rolfs*.

133. *court*; said with a quibble on the sense 'tennis-court'; cf. I. 2. 154.

137. *masters*, possesses. Editors compare *Sonnet 106*, "Even such a beauty as you master now," and *1 Henry IV.* v. 2. 64, "As if he mustered there a double spirit."

145. *breath*, breathing-space, respite.

## ACT III.

## Prologue.

\* The main purpose of this Prologue is to appeal to the spectator to use his imagination and thus assist the dramatist and actors. It has, therefore, much in common with Prologue I.

1. *imagined wing*, the wing of imagination. *imagined*; used actively = *imagining*.

4. *well-appointed*, well-furnished for the struggle, i.e. with an adequate army and munitions of war. *Hampton*; the 1st Folio has *Dover*, an obvious error; cf. Prologue II. 35. These Prologues are wanting in the Quartos.

5. *brave*, fine, gallant. The fleet numbered about 1000 vessels, his army and its followers about 30,000 men of all ranks and classes—*Stone*.

6. i.e. with flags "fluttering in the morning sun"—*Herford*. The 1st Folio has *sayning* for *fanning* (Rowe's correction).

11. *creeping*. This single epithet suggests the slowness of the great ships in getting under way. The alliterative effect (*b...b*) in 10—13 gives an impression of bulk.

\* 12. *bottoms*, ships; an example of the part being put for the whole. Cf. *Twelfth Night*, v. 60, "With the most noble bottom of our fleet." Antonio, speaking of his merchandise at sea, says, "My ventures are not in one bottom trusted" (*The Merchant of Venice*, I. 1. 42).

14. *rivage*, shore (Lat. *rivus*, 'a bank').

15. *inconstant*; rare in this literal sense, 'restless, never still.'

18. *Grapple your minds to*; literally 'fasten your thoughts to,' meaning 'follow closely in your thoughts.' First, the audience are to imagine that they stand on the shore (14) and see the fleet set sail, as the actual spectators of the scene on August 11, 1415, saw it; then in imagination they are to go *after* the fleet (hence the reference to its "sterns"), and let it bear them to France, where Henry landed, Aug. 14, near Harfleur (which he besieged at once).

*sternage*; a collective term, I think, for all the sterns of the fleet. Some, however, interpret *sternage* = *steerage*, with the sense 'follow closely the guidance of the fleet.'

21. *Either*; here a monosyllable; this starring often takes place with *th*, as in *brother*, *whether* (frequently *wher*). *pitch*, full vigour.

28—32. See **Extract 12** from Holinshed. *the ambassador, i.e. Exeter* (II. 4). *to dowry*, for, as, dowry. *likes*, pleases; see G.

32, 33. *nimble*; e.g. in jumping away, to avoid the recoil of the gun. *linstock*; "a stick to hold the gunner's match."

*Alarum*. The regular word in the stage-directions of battle-scenes for 'loud din,' especially of firing. *chambers*, small pieces of artillery; the kind used particularly in stage-battles.

35. *eke out*, supplement; see G.

### Scene 1.

1, 2. Henry exhorts the soldiers to assail the breach in the wall again and through it penetrate into the town, or die in the attempt, their dead bodies filling up the breach.

3. *nothing so becomes*, nothing *which* so befits; cf. I. 2. 263.

8. i.e. dissemble under an appearance of cruelty and rage your natural, kindly expression. The idea is developed in the following lines (9—14). *hard-favour'd*; see *favour* in the Glossary.

9. Scan *aspect*; see G.

10. *portage*, openings, 'port-holes' (Lat. *porta*, 'a door'); meaning the sockets of the eyes. The metaphor is that of cannon appearing "through the battlements or embrasures of a fortification"—*Johnson*.

11. *o'erwhelm it*, overhang the eye.

12. *galled*, ever being worn by the waves; cf. *Lucrece*, 1440, "the galled shore" (said of a river-bank on which "waves" beat).

13. *jutty*, project beyond, like a *jutty* or *jetty*. *confounded*, worn away; from *confound* in its old sense 'to destroy utterly, to ruin.'

14. *wasteful*, wasting; cf. I. 2. 283. *ocean*; three syllables.

16, 17. Cf. Lady Macbeth's appeal to her husband, "But screw your courage to the sticking-place" (I. 7. 60); though there the metaphor is from some piece of mechanism, here from stringing a bow.

17. *his*, its; see G. *noblest*; contrasted with "men of grosser blood" (24) = the rank and file of the army.

18. *fet*, fetched; the form is not often seen except in compounds, e.g. *far-fet* and *deep-fet*. Cf. "far-fet policy," 2 *Henry VI.* III. 1. 293; "deep-fet groans," 2 *Henry VI.* II. 4. 33.

*of-war-proof*, tested in war; true and tried warriors.

21. *for lack of argument*, i.e. for lack of foes on whom to exercise their swords; they had fought till there were no enemies left.

25. *yeomen*. "The ancient yeomen were famous for their military valor. 'These were the goode archers in times past,' says Sir Thomas Smith, 'and the stable troop of footmen that affraide all France.'" Compare Scott's description, *Lord of the Isles*, vi. xxii., of the English archers at Bannockburn ("Then stepp'd each yeoman forth a pace" etc.).

*argument*, object, or 'cause to fight.'

27. *The mettle of your pasture*: "the courage, high spirit, which you have acquired by being bred up in England, which he calls 'their pasture'"—*Deighton*. Probably, also, "pasture" refers to the fact that "yeomen" are men of the country-side, not townsmen. *mettle*: see G.

31, 32. For the metaphor, see Prologue I. 6—8.

Shakespeare had a thorough knowledge of country life and sport. His "early literary work proves that while in the country he eagerly studied birds, flowers, and trees, and gained a detailed knowledge of horses and dogs. All his kinsfolk were farmers, and with them he doubtless as a youth practised many field sports. Sympathetic references to hawking, hunting [stag- and fox-hunting], coursing, and angling abound in his early plays and poems"—*Lee*.

As a boy he would know of the famous coursing matches on the Cotswolds (the northern range of which runs right up to Stratford); cf. *The Merry Wives of Windsor*, I. I. 92, where Master Page's "fallow greyhound" is said to have been "outrun on *Cotsall*" (i.e. *Cotswold*).

32. *'Straining*. Rowe's correction of the 1st Folio's *straying*. The whole speech is absent in the Quartos.

34. *Saint George*, the patron saint of England, whose day, April 23rd, by a beautiful coincidence is Shakespeare's traditional birth-day (though April 22nd = our May 4th is more probable). His name was a familiar battle-cry, in various forms, e.g. "God and Saint George"; "Saint George and victory"; "Saint George for England."

### Scene 2.

4. *a case of lives*; either 'a set of lives,' the metaphor being drawn from a set of four musical instruments such as formed a 'consort' or harmony; or 'a pair of lives.' Editors show that *case* often means 'a pair, brace' in Elizabethan writers.

5. *the very plain-song*, the simple truth; see *plain-song* in G.

8—10. These lines are a snatch, no doubt, of some popular Elizabethan song; so 14—18.

*Enter Fluellen*. His name is the Welsh pronunciation of *Lluellyn*, like *Floyd* for *Lloyd* (Steevens).

20. *cullions*, wretches, contemptible fellows; see G.

21. *duke*; some think that it is used = Lat. *dux*, 'a general'; perhaps only one of Pistol's meaningless pieces of bombast.

*men of mould*, mere earthly creatures; poor mortals.

24. *hawkcock*, friend; see G.

25. *These be good humours!* Ironical: 'this is a good joke!' or 'we're having a nice time of it!' What Nym means by his next words—whether, indeed, he means anything at all—one hardly knows. Perhaps "your honour" is a sarcastic hit, like the Boy's remark in line 11, at Pistol's "immortal fame," the quest of which (Nym finds) "only results in blows and trouble"—*Deighton*.

27. *observed*, i.e. and seen through. The Boy does indeed characterise them admirably, hitting off the precise phase of cowardice represented by each.

28. *swashers*, swash-bucklers, cowardly boasters; see G.

29, 30. *though they would*, even if they should. *man*; he quibbles on its ordinary sense and its secondary meaning 'serving-man.'

*antics*, mountebanks, buffoons; see G.

31. *white-livered*. The liver was regarded as the seat of courage, and a "white," bloodless liver as a sign of cowardice. The idea is part of the belief that the redness of the blood is a test of courage; so a coward is called a 'milk-sop,' i.e. "white-livered"—*Johnson*. As with many old medical notions, there is an element of truth in this belief; for courage generally goes with strength, and strength depends on the quality of the blood.

32. *'a faces it out*, he puts on a bold front which carries him through. The Boy quibbles on "red-faced": 'he has indeed the *face* (i.e. the necessary effrontery) to get along well, yet never fight.'

*faces it*. The *it* is a cognate accusative referring to the action expressed or implied by the verb. Abbott notes that *it* is often added thus to "nouns or words that are not generally used as verbs, in order to give them the force of verbs"; cf. "duke it," *Measure for Measure*, III. 2. 100 = 'play the duke.' See V. 2. 126.

34. *breaks words*, i.e. promises.

35. *best*, bravest; so "good" = 'brave' in 38.

40. *purchase*, acquiring; a slang term "for money gained by cheating"—*Barwell*; like *convey* = 'to steal.'

42. *suorn brothers*; cf. II. 1. 11, note. They fared alike in the end (IV. 4. 70).

44. *carry coals*; another piece of Elizabethan slang = 'to put up

with insults, pocket affronts.' Cf. *Romeo and Juliet*, I. I. 1, where one of the servants of the Capulets says to another that they will not stand any nonsense from the servants of the rival house of Montague—"Gregory, o' my word, we'll not carry coals." "Nares says that the phrase arose from the fact that the carriers of wood and coals were esteemed the very lowest of menials, the *servi servorum*."—*Rolfe*. Here the Boy refers again to the cowardice of his masters.

45, 46. *as their gloves*, i.e. are familiar with their pockets.

48. *pocketing up of wrongs*; said quibblingly in the two senses 'pocketing things wrongly' and 'putting up with wrongs done me.'

51. *presently*, immediately.

53. The peculiarities of Fluellen's dialect, such as *p* for *b*, *t* for *d*, are not marked consistently in the old editions. Probably, indeed, the inconsistency was intended by Shakespeare, as true to life. One would expect Fluellen's oddities to be most frequent when he is most excited. The same point arises in connection with the English of Jamy the Scot and Macmorris the Irishman. A noticeable piece of characterisation, very true to life, is Fluellen's love of fine 'book' words, like "concavities," "pristine" (Lat. *pristinus*, 'ancient') etc.

57, 58. *is digt himself*, etc. "Fluellen means, that the enemy had digged himself countermines four yards under the mines of the besiegers"—*Johnson*. See **Extract 13**.

72. *expedition*; he probably means *experience*.

73. *particular*, personal.

78. *God-den*, good-evening!

80. *pioner*; cf. *Hamlet*, I. 5. 163. Elizabethans often treat *er*=*er* as a suffix; cf. "mutiner," *Coriolanus*, I. 1. 254; "engineer," *Hamlet*, III. 4. 206; "charioter," *Paradise Lost*, VI. 390.

95. *I sall quit you*. "I shall, with your permission, requite you, that is, answer you, as I shall find opportunity"—*Johnson*.

105. *mess*, mass.

108, 109. *the breff and the long*, the long and shost (*brief*) of it. *question*, conversation, discourse; a common Shakespearian use. Cf. *Lear*, IV. 3. 26, "Made she no verbal question?" = did she not say anything? *fain heard*. "The omission of 'have' is a common northern idiom"—*Horford*; and the speaker here is a northerner.

120, 121. *derivation of...birth*; a great point with the Welsh. In Wales (says Earle, *Microcosmographie*, 1628) "they are born with heraldry in their mouths, and each name is a pedigree."

124. *you will*, you seem determined to, you persist in.



## Scene 3.

2. *parle*; see G.

8. *half-achieved*, half-won; see *achieve* in the Glossary.

9. *buried*; three syllables.

10. *The gates of mercy*. Editors quote 3 *Henry VI.* i. 4. 177, "Open thy gate of mercy, gracious God!" and Gray's imitation in *The Elegy*, 68. The metaphor reminds us of *Psalm* cxviii. 19, "Open me the gates of righteousness."

11. *flesh'd*, made fierce; for the metaphor see II. 4. 50, note.

20. *his*; "wickedness" (19) is personified.

21. *bootless*, uselessly; see G.

23. *precepts*, commands, summons. It has here the Latinised accent *præcepti* (*præceptum*), but *præcept*, where it means 'maxim,' as in *Hamlet*, i. 3. 58. *the leviathan*, the whale; see G.

28, 29. *O'erblows*, scatters. *heady*, headstrong.

37, 38. The allusion, of course, is to the Massacre of the Innocents, one of the incidents represented in the Miracle-Plays. *Jewry*; strictly Judæa, as in *Luke* xxiii. 5, *John* vii. 1 (where the Revised Version substitutes *Judæa*). Cf. *Psalm* lxxvi. 1, (Prayer-Book) "In Jewry is God known," where the heading is "*notus in Judæa*." But probably in Shakespeare *Jewry* = "the land of the Jews."

41—55. See **Extracts 14** and **15** from Holinshed. Harfleur surrendered on Sept. 22, 1415, after a siege of 37 days.

42. *of*, in respect for; hence 'for.'

43. *Returns us*, sends us back word. *powers*, forces.

55. *addrest*, ready; see G.

*Flourish*; a set of notes played on the trumpets.

## Scene 4.

"The scene is mean enough when it is read; but the grimaces of two Frenchwomen, and the odd accent with which they uttered the English, made it divert on the stage. It may be observed that there is in it not only the French language, but the French spirit. Alice compliments the princess upon her knowledge of four words, and tells her that she pronounces like the English themselves. The princess suspects no deficiency in her instructress, nor the instructress in herself. Throughout the whole scene there may be found French servility and French vanity"—*Johnson*.

A scene of teaching is often effective on the stage, giving scope for comic "business," and, for some reason or other, blunders over a language generally excite laughter. Incidentally, the scene has this personal interest that it shows such a knowledge of French as leads us to suppose that Shakespeare could read works like Belleforest's *Histoires Tragiques*, which may have furnished him with hints for the plots of plays.

### Scene 5.

1. *pass'd the river Somme*; on October 19, 1415. See **Extract 16**.
5. *a few sprays of us*, i.e. William the Conqueror (himself illegitimate) and his Norman followers.
6. *scions*, cuttings; cf. F. *scier*, 'to cut,' Lat. *secare*. *put in*, grafted on; cf. 8. *savage*; in the literal sense 'wild.'
9. Bourbon varies the order as if to see which combination of words sounds the more contemptuous.
10. *vie*; two syllables=*vie*; so *batailles*=three syllables in 14. See Abbott, p. 387, for other instances of French *e* mute being sounded.
13. *nook-shotten*; either "full of sharp angles and corners"; or "shot into a corner:" probably the former, referring to the queer *shape* of England, not to its remote *situation*. See p. 211.
14. *Dieu de batailles*! Cf. IV. 1. 278, and Tennyson's *Revenge*, 162.
- 17, 18. *sodden water* ..*barley-broth*. A contemptuous description of beer; the speaker being a native of a rich, wine-producing country.
- drench*; the ordinary term for a draught of physic for animals.
- sur-rein'd*, over-ridden; a compound like *surcharged*= 'over- (F. *sur*) charged, too full.' "It is common" (says Johnson) "to give horses over-ridden, or feverish, ground malt and hot water mixed, which is called a *dash*. To this he alludes."
19. *Decoct*, kindle.
20. *quick*, lively; see G.
22. *roping*, that hang down like ropes. The whole simile is suggested to him by "frosty" in 21.
25. *Poor*; a sarcasm on "rich" in 24: the fields may be "rich" in soil, but the lords they produce are "poor-" (spirited), and contrast ill with the "mettle of English pastures."
30. *lavoltas and corantos*; two lively dances; see G.
36. *More sharper*. Double comparatives and superlatives, to give emphasis, are frequent in Shakespeare. Cf. *The Tempest*, I. 2. 19, "I

am more better than Prospero," and *The Merchant of Venice*, IV. 1. 251, "How much more elder art thou than thy looks!" So in *Julius Caesar*, III. 1. 121, "With the most boldest and best hearts of Rome," and III. 2. 187, "This was the most unkindest cut of all."

44. *For your great seats*, because of your great positions. It is the sentiment expressed in the proverbial saying, *Noblesse oblige!*

49. A reminiscence of *The Merchant of Venice*, I. 3. 118, 119, where Shylock complains of Antonio's treatment of him in the past:

"You that did void your rheum upon my beard,  
And foot me as you spurn a stranger cur,"

i.e. did spit upon and kick me. *rheum*, moisture (Gk. *ῥεῦμα*, 'a flowing').

50—52. See **Extract 18** (last four lines) from Holinshed.

52. *This*, i.e. tone, style.

57. *for achievement*; some interpret "instead of achieving a victory over us." The sense may be 'in return for, because of, being taken prisoner,' from *achieve* = 'to win,' as in III. 3. 8; the Constable assuming that Henry will surrender.

### Scene 6.

1, 2. *from the bridge*. See **Extract 17**.

11. *aunchient lieutenant*. Fluellen's imperfect English betrays him into a term ('ensign-lieutenant') as impossible as Mrs Quickly's "quotidian tertian" fever—*Herford*.

25. *buxom*; perhaps 'brisk, lively'; but Pistol's fine words often have less sense than sound. Cf. Germ. *beugsam*, 'pliant.'

26. For the grotesque alliteration see II. 1. 56, note.

26—37. This allegorical representation of Fortune, dating from Latin poets, is often referred to in poetry; cf. *As You Like It*, I. 2. 34—39. *muffler*, a linen bandage.

38. *Fortune...foe...frowns*. A snatch of the old ballad, "Fortune my foe, why dost thou frown on me?"

39. *pax*; no doubt, a mistake, whether Shakespeare's or the printer's, for *pax*. Holinshed expressly says that "a souldieur took a *pax* out of a church"; and was hanged therefor; see **Extract 18**. A *pax* or *pyx* (Greek *πύξ*) is a box in which in the Roman Catholic Church the consecrated wafer is preserved; a *pax* (Lat. *pax*, 'peace') was a small piece of metal or wood, bearing a portrait of Christ or picture of the Crucifixion, which was tendered to the laity to kiss in sign of peace (*osculum pacis*), at the end of the service.

46. *vital thread*. According to the old legend about the Fates (Lat. *Parce*), Clotho holds the spindle, Lachesis weaves man's fate upon it, and Atropos cuts the web, and thus brings man's life to an end.

56. *figo*. The Spanish for *fig*; used by Spaniards as a term of contempt, and supposed to have been accompanied by a contemptuous gesture. More often we find the Ital. form *fico*; cf. *The Merry Wives of Windsor*, I. 3. 33, "a fico for the phrase!"

58. *The fig of Spain!* Probably a variation on his previous phrase (56); said possibly with a reference to the Spanish custom of giving poisoned figs to an enemy—*Stevens*; i.e. Pistol may mean, 'may some one poison you!'

66. *a gull*, a fool; the gull being thought a very stupid bird. Compare the verb in the sense 'to befool, dupe,' II. 2. 121.

67. *to grace himself at his return*. But Pistol (II. 1. 103—105) had another reason for going to the war.

68—77. A satirical picture of a *soi-disant* warrior drawn from the life. There must have been many "such fellows" in an adventurous age like the Elizabethan when little was known about foreign lands, and "travellers' tales" could scarcely be checked by criticism.

70. *learn you*, i.e. 'learn for you,' the pronoun being an ethic dative = 'so as to be able to tell you.' *by rote*, by heart.

71. *sconce*, earthwork, fortification; Germ. *schanze*.

73. *stood on*, insisted on. *con*, learn by heart; see G.

74, 75. The typical soldier in the "Seven Ages of Man" passage in *As You Like It*, II. 7 is "Full of strange oaths, and bearded like the pard" (150).

74. *trick*; see G. *new-tuned*, new-fangled; literally "oaths of a new tune, such as our ears are not familiar with"—*Deighton*. He refers to Ben Jonson's play *Every Man in his Humour*, where Captain Bobadil, the famous type of a blusterer, uses queer expletives like "Body o' Caesar!" "By the foot of Pharaoh!"

75. *a beard of the general's cut*. The Elizabethans were very particular "in the fashion of their beards, and a certain cut or form was appropriated to the soldier, the bishop, the judge," etc.—*Malone*. Furness shews that "the nice customs of beards" were a subject of Elizabethan satire. It was about the cut of a courtier's beard that Touchstone had the (nearly) desperate quarrel (*As You Like It*, v. 4).

78. *slanders of*, disgraces of, scandals to.

84. *from the bridge*, i.e. as having just come from the bridge; cf. 86.

90. *passages*, passages of arms.

99, 100. The description is thought to be a reminiscence of Chaucer's picture of the *Somnour* (i.e. Summoner, an ecclesiastical official); see *The Prologue*, 623, 624, to *The Canterbury Tales*.

*carbuncles*; Fluellen means apparently *carbuncles*.

107—109. "These lines appear to convey a pointed allusion to Essex's campaign in Ireland, and are in any case significant of Shakespeare's judgment upon the harsh policy commonly pursued there"—*Herford*. "His [conciliatory] Irish policy exposed Essex to grave suspicions of disloyalty, and he never recovered the Queen's favour"—*Stone*.

*lenity*; this is Rowe's correction of the old reading, *levity*.

*Trucket*; the sound of a trumpet; see G.

110. *habit*, dress (Lat. *habitus*); referring in particular to his herald's coat, which ensured his safety among foes.

114—131. The speech is in prose because it is a kind of formal missive or proclamation.

116. *advantage*; the cautious policy of watching to take advantage of the errors made by "rashness."

118. *bruise...ripe*; the metaphor perhaps of dealing with a boil.

119. *upon our cue*, at the right moment; because it is now our turn to speak. See *cue* in the Glossary.

120, 121. *admire our sufferance*, wonder at our tolerating him so long; cf. II. 2. 46.

124. *which in weight to re-answer*, fully to make good which losses would be quite beyond his slender resources.

131. *so much my office*, this much my duty as herald bids me say; an apology, gracefully acknowledged (134), for speaking so freely.

132. *quality*, profession.

137. *impeachment*, hindrance; see G.

139. *an enemy of...vantage*, i.e. an enemy so quick to seize an opportunity. This is a sarcastic echo of the herald's words in 116.

140, 141. The French knew this already (III. 5. 53, 54), and probably Henry knew that they did.

145—147. Boastfulness is the great characteristic of the French in this play; cf. the next scene. *blown*; with the idea 'puffed up.'

151. *God before*; cf. I. 2. 307.

153. *There's for thy labour*. See *Extract 19* (last two lines). It was the custom to reward a herald, whatever his message—*Stevens*.

154. *advise himself*, think the matter over, reflect; see G.

156. An echo of Holinshed's language (*Extract 19*).

## Scene 7.

The Scene<sup>c</sup> is a strong contrast to the picture (IV. 1) of the quiet courage of the English camp. It illustrates the vices of boastfulness and flattery already seen in the French; and also attributes to them vanity and a love of exaggeration. More especially it represents the Dauphin as a contemptible contrast to Henry. The most sensible man is the Constable (as in II. 4), and he has a very poor opinion of the bragging young prince. See **Extract 20**.

13. *hairs*; of which the insides of tennis-balls were made.

14. *Pegasus*; the winged steed of Greek mythology; born of the blood of the Medusa when the great warrior Perseus (20) slew her, and most familiar to readers as the horse of the Muses.

*chez*, with; not a correct use of the word.

17. *the pipe of Hermes*; Hermes (Mercury) was fabled to have invented the pipe; with it he charmed the "all-seeing" Argus to sleep.

20. *elements*; see G.

23. *all other jades* etc.; a way of saying 'all other horses are jades and only fit to be called "beasts."' The context makes the latter a more contemptuous word than "jades" because it indicates no particular species of animal.

24. *absolute*, perfect.

34. *argument*, a subject.

45. *prescript*, prescribed. To say that a horse bears his rider well is to give him just the praise that a good animal deserves; the right praise.

51. *my sky shall not want*; meaning that his armour in which the metal discs are set like stars will have plenty of others, even if "some of them" (50) do fall off on the morrow.

59. *faced*; a satirical quibble on the Dauphin's boast; cf. 64, 65. The Constable despises his bragging. Still, the Dauphin does not show himself a coward at Agincourt (IV. 5. 6).

62. *go to hazard with me for*, i.e. wager with me. See Prologue IV. 18, 19.

69. *eat all he kills*. Cf. Beatrice's sneer at Benedick: "how many hath he killed and eaten in these wars? But how many hath he killed? for indeed I promised to eat all of his killing," *Much Ado About Nothing*, I. i. 42—45 (a play written about the same time as *Henry V.*).

87, 88. *never any body . . . but his lackey*; because he has never beaten any one else—*Johnson*.

88, 89. *hooded...bate*. These are technical terms from falconry, on which Shakespeare draws so often for illustration. The Dauphin's valour is compared to the hawk, which was *hooded* until the game was in view, and then when, first unhooded, *bated*, i.e. flapped its wings, before flying. The Constable quibbles on the last word, meaning that the Dauphin's hidden valour, when exposed on the field of battle, will *bate* in the sense of *abate*—*Herford*. Cf. the figurative use of these terms in *Romeo and Juliet*, III. 2. 14, "*Hood* [i.e. cover] my unmann'd blood, *bating* in my cheeks"; and the description in *The Taming of the Shrew*, IV. 1. 199, of untrained hawks "That bate and beat and will not be obedient." Dyce quotes from an old work on falconry: "*Bating* is when the Hawk fluttereth with her Wings, either from Perch or Fist, as it were striving to get away." Etymologically *bate* in this sense is short for *abate* (F. *abattre*, 'to beat down'). Of course *hooded*, carrying on the idea "hidden," implies that really there is nothing at all (i.e. no valour) under the covering.

91. *cap*, beat; "alluding to the practice of capping verses"—*Johnson*.

96. *the very eye*, the very centre, the bull's-eye; because "Devil" is the middle word of the proverb just quoted (93, 94).

99. *bol*, arrow.

100, 101. *shot over*, i.e. shot over the target. *overshot*, beaten in a shooting-contest; meaning here 'vanquished in the war of wits.'

109. *peevish*, foolish; see G.

110, 111. *so far*, i.e. so far away from his own country.

112. *any apprehension*; another of the Constable's grim jests: he means both 'any sense, perception' (in satirical reference to "knowledge" in 111) and 'any fear.' Orleans, however, sees only the former meaning.

118, 119. *mastiffs*; used in bear-baiting (119—121); cf. the passage on bear-baiting in *Kentilworth* XVII. *winking*, with eyes shut.

123. *Just, just*, quite so. *sympathize with*, are like, resemble.

125, 126. It was a French taunt that the English were great beef-eaters, and needed huge meals to keep up their spirits (1 *Hen. VI.* 1. 2. 7—12). In *Edward II.* II. 2. 74, 75, Marlowe makes the Frenchified Gaveston sneer at the great English peers thus:

"Base leaden earls, that glory in your birth,  
Go sit at home and eat your tenants' beef."

128. *shrewdly*, quite; see G.

130, , *stomachs*; in the literal sense and figurative ('inclination').

## ACT IV.

## Prologue.

This Prologue is certainly the most epic of the five, and the most striking; each camp being a life-like picture. The contrast drawn between the two camps "has inevitably suggested comparison with those imperishable pictures by Herodotus and Aeschylus of the flaunting splendour of the Persian array, and the modest steadfastness of the Grecian levies before Thermopylae and Salamis"—*Boas*.

1. *entertain conjecture of*, picture to yourselves, imagine.

2. *poring*, perhaps 'brooding'; the darkness overhangs the earth like a shortsighted man who *pores* over a book, i.e. hangs over it so as to gaze intently at the page. Some interpret *poring* = 'purblind,' meaning that the darkness, as it were, strains its eyes but sees only the nearest objects—*Schmidt*.

3. *Fills*; singular because the two subjects form a single idea; the "murmur" and the "dark" are so to speak, halves of the same thing, viz. gloomy, almost noiseless night. This is a common idiom; cf. *Richard II.* v. 1. 77, "Where shivering cold and sickness pines the clime." *the vessel of the universe*, the vault of heaven; "the circuit of the horizon"—*Johnson*.

4—9. "Holinshed says, that the distance between the two armies was but two hundred and fifty paces"—*Malone*.

4. *foul*, ugly.

5. *stilly*, softly; cf. the not uncommon stage-direction *Still Music*. So in the "still small voice" of *1 Kings* xix. 12.

6. *that*, so that; cf. 41, 45.

7. *watch*, watch-word.

8. *Fire answers fire*. Holinshed mentions that fires were lit equally in the two camps.

9. *battle*, army; used especially of an army drawn up in battle array; cf. IV. 2. 54. So in *King John*, IV. 2. 78, "Like heralds 'twixt two dreadful battles set." *F. bataille*, connected with *battre*.

*umber'd*; literally 'darkened as with umber' (see G.); here the reference probably is to the effect of the firelight cast on the faces of the soldiers; cf. line 8. Malone says that the brown ochre called *umber*, "being mixed with water, produces such a dusky yellow colour as the



gleam of fire by night gives to the countenance." There is reason to believe that *umber*, was used by actors to darken the face; hence perhaps the use of the word here, Shakespeare being himself an actor. Some think that *umber'd* simply means 'shadowed' or 'seen in shadow,' from an obsolete use of *umber* = 'shadow' (Lat. *umbra*).

11. *dull*, i.e. with sleep; "drowsy" (16).

12. *accomplishing*, completing the equipment of, putting the last touches to. See G. Cf. Chaucer, *Knights' Tale* (late).

13. *closing rivets up*. Most of the rivets were fastened before the suit of armour was donned, but some had to be "closed up" afterwards, e.g. the rivet fastening the bottom of the casque (helmet) to the top of the cuirass. The rivets were pins of iron driven through a hole so as to keep the pieces of plate-armour together—*Douce*.

15. *toll*; the unusual word is a vivid touch; to some of the "poor condemn'd English" (22) the notes of the clocks must sound like the funeral-toll of a passing-bell.

17. *secure in soul*, carelessly confident; see *secure* in G.

18. *over-lusty*, too lively, over-weening, in their merriment.

19. *low-rated*, despised, viz. by the French. *play*, play for, stake as wagers, as if they were quite sure to take the English prisoners. Cf. III. 7. 62, 63, IV. 5. 8, and see *Extract 20* (last line).

23. *sacrifices*, victims doomed to slaughter.

25—28. The sense seems to be that their general sadness of demeanour is, as it were, diffused over, spread like a covering over, their starved faces and worn-out coats, so as to make them look in the moonlight like so many spectres. "Nothing is commoner than such expressions as 'clothing' or 'dressing' the face in smiles or frowns, and there is no reason why cheeks should not be invested in sad gesture"—*Deighton*. And by a bold figure the sadness is extended to the soldiers' stained, ragged coats. For *investing* an ingenious, but not necessary, change is *in fasting*.

28. *who will*, whoever may.

35. *no note*, no sign to show, i.e. by an expression of fear.

37, 38. i.e. weariness and being awake all night do not rob his cheeks of a particle of their usual fresh colour.

39. *over-bears*, overcomes. *attaint*, the stain, and so 'the disfigurement, marring effect' of weariness and watching. 'See G.

45—47. *That mean and gentle all* etc. Probably the sense of this is: so that all ranks (cf. 43, 44) of his soldiers, high and low alike, perceive a something of Henry in the darkness, so far as their

unworthy natures permit': which implies a perception not merely of his physical presence but also of the spirit that animates him. See p. 212.

*touch*; used by Shakespeare sometimes = 'a little of, a smack of'; cf. *Twelfth Night*, II. 1. 12, 13, "I perceive in you so excellent a touch of modesty," and in *Richard III.* IV. 4. 157, "Madam, I have a touch of your condition" (i.e. inherit something of your character).

50. *foils*, rapiers. *ragged*, mean, paltry. See p. 204 for a probable reference to this passage in one of Ben Jonson's plays. In the best-known part of his *Apologie for Poetrie* Sir Philip Sidney ridicules the conventional stage-battle where "two Armies flye in, represented with foure swords and bucklers" (Pitt Press ed., p. 52).

51. *ill-disposed*, clumsily handled. *brawl*; used contemptuously for 'battle.' Scott refers to these lines, 49—53, in one of those many Shakespearian touches which heighten so admirably the Elizabethan colouring of *Kenilworth* (Pitt Press ed. p. 248).

53. *Minding*, calling to mind.

### Scene 1.

4. *some soul of*, an inner element of.

7. *husbandry*, thriftiness, economy. Cf. *Troilus*, I. 2. 7, 8:

"And, like as there were husbandry in war,  
Before the sun rose he was harness'd light."

10. *dress us*, prepare ourselves.

12. *make a moral of*, draw a moral precept from.

13. *Erpingham*; "an old knight," says the Chronicle, "a man of great experience in the warre," who led the English attack at Agincourt.

15. *churlish*; see G.

16. *likes*, pleases; see G.

19. *Upon example*, in consequence of the example set by others; referring to line 17 ("like a king").

21—23. A combination of two metaphors—that of a body rising from its grave, and that of a snake casting the old skin or slough ("by the change of which he is supposed to regain new vigour and fresh youth"—*Johnson*). *legerity*, lightness, alacrity; F. *légereté*.

24. *Lend me thy cloak*. Henry acts on an impulse, and in a way, that recall his old love of adventure (*Henry IV.*).

25. *Commend me to*; the common Shakespearian formula for 'give my compliments to' or 'remember me to.' Cf. IV. 6. 3.

26. *Do good morrow to*, greet; cf. F. *faire* = 'to give,' e.g. *faites-lui mes compliments*, 'give him my compliments.'

27. *pavilion*; a tent is called a *pavilion* because it is spread out like a butterfly (Lat. *papilio*).

35. *Qui va là?* So most editors read, but the 1st Folio has *Che vous la*, and Pistol knew little French.

38. *base*, low-born. *popular*, one of the people, i.e. a soldier of the rank and file. Shakespeare always uses *popular* = 'vulgar, plebeian'; so that the word is noticeable as having improved in sense: the tendency of words is to get a bad meaning.

39. *gentleman*, a subordinate officer. Scan as two syllables and compare the modern vulgar pronunciation of the word as a dissyllable. Cf. 42.

40. *To trail the pike* seems to have been an Elizabethan phrase = 'to be a foot soldier'; the *pike*, a sort of long lance, being the weapon of the infantry.

42. *the emperor*, i.e. of Germany; cf. Prologue v. 38.

43. *better*, i.e. in respect of rank.

44—48. *bawcock*; *imp*; *bully*; see each in the Glossary.

49. *Harry le Roy*; of course, a quibble on *roi*, 'king,' O.F. *roy*, which pronounced by an Englishman might resemble the "Cornish name."

51. *I am a Welshman*; cf. IV. 7. 10, 11, 100, 101.

63. *sorts*, suits, agrees. But perhaps the name was not derived, as Henry's jest implies, from *pistol*, 'a weapon.' See II. 1. 20, note.

65. *speak lower*. Henry had ordered that "no noise or clamor should be made in the host" (Holinshed). The Folio has *fewer*.

66. *the greatest admiration*, the most astonishing thing.

77. *coxcomb*. A 'fool's cap' was made like a cock's comb in shape and colour; hence *coxcomb* = 'fool.'

84. *Bates*. "Bates's Oak" in Perham Park, Sussex, is said to be named after this soldier.

90. As we hear the king talk freely with his soldiers under cover of night we realise better what he meant by laying aside his rank and descending among the people (I. 2. 276, 277), like the king in *The Arabian Nights*. We realise how "under the veil of wildness" (I. 1. 64), as the discerning bishop said, the young prince came among them—yet was never of them—to gain experience, not merely to gratify an idle whim, and learned to know them as a monarch can seldom know his subjects. We see too his essential humanity: the *king* is a *man*.

94. ~~estate~~, state, position.

99, 100. *as I am*. Observe the "irony" all through this interview.

100. *the element*, the sky; see G.

101. *shows*; cf. II. 2. 127.

102. *conditions*, qualities. "Objects are represented by his senses to the king, as to other men by theirs. What is danger to another is danger likewise to him; and when he feels *fear*, it is the fear of meaner mortals"—*Johnson*. *ceremonies*; such objects as Henry enumerates later, 149—251; the abstract word is used concretely.

103. *affections*, ambitions.

104. *stoop*; the technical term in falconry (see III. 7. 88, 89, note) for a hawk's descent from the height to which it has soared; especially its swooping down on its prey.

107. *possess him with*, cause him to show.

113. *at all adventures*, at all costs. *so*, provided that, if only.

118. *a many*. An extension of the noun-use of *many*, e.g. "A manye of us were called together," Latimer's *Sermons*. See IV. 3. 95. Probably due in some degree to the influence of *many a* (adjective) and *a few*.

133. *the latter day*, the last day, the day of judgment.

136. *rawly left*, left hurriedly; meaning 'left without provision made for them.' Johnson quotes *Macbeth*, IV. 3. 26, "Why in that rawness left you wife and child?" and reminds us that what is not *mature* (Lat. *maturus*, 'ripe') is *raw*.

138, 139. *charitably dispose of any thing*, be in any Christian charity with their fellowmen. *their argument*, that which occupies them.

141. *proportion of subjection*, a subject's reasonable duty.

143. *do sinfully miscarry*, be lost at sea, an unrepentant sinner.

147. *irreconciled*, unatoned, unrepented; cf. 166.

150. *answer*, answer for.

158. *bulwark*, protection. "By enlisting, they have escaped the clutches of the war. Here, as in Falstaff's picture of the soldiers he had enlisted (I *Henry IV.* IV. 2), Shakespeare probably had in his mind the class of soldiers and sailors so frequently employed in the adventurous days of Elizabeth, the criminals who took service to escape from justice, and of whom even Raleigh had such good cause to complain"—*Deighton*.

160. *defeated*, outwitted; cf. the phrase 'to defeat the ends of justice.' Shakespeare is fond of legal terms, and uses them with an accuracy which has been considered by some a proof of the old tradition that as a youth he was for a time in a lawyer's office. But in the same

way it might be contended that he was a doctor, the knowledge of medicine shown in his plays being considerable.

*native*, in their native land.

162. *A beadle* is literally one who *bids* people come with him, i.e. arrests them. A.S. *beddan*, 'to bid'; cf. Germ. *bieten*.

166. *unprovided*, i.e. spiritually unprovided; without repentance and "preparation" (174) made. See 143, 147. It is the same thought, probably with the same theological reference, as in the famous lines of *Hamlet*, i. 5. 76—80, where the ghost of the murdered king complains of his terrible, swift end—"Cut off even in the blossoms of my sin."

175. *an offer*, i.e. the gift of contrition and repentance.

189. *You pay him then!* What a terrible punishment for the poor king! *pay*, i.e. pay out (as we say).

189—191. *That's a perilous shot!* etc. Why, the anger of a poor private individual can do about as much harm to a monarch as a shot from some old pop-gun to you or me!

191, 192. *go about to*, try to.

195. *round*, plain-spoken, blunt; cf. Malvolio's rebuke to Sir Toby, *Twelfth Night*, II. 3. 102, "Sir Toby, I must be round with you," i.e. not mince matters.

200, 201. *gage*, pledge. *bonnet*, cap. See each in G.

203. *glove*; the usual symbol of challenge in mediæval chivalry; the gauntlet (F. *gant*, 'a glove').

207. *take thee a box on the ear*; cf. IV. 7. 122, 123. It is a not uncommon phrase.

213, 214. Substitute *Spanish* for *French*, and you have a main feature of the teaching of *Henry V.* in relation to the politics of Shakespeare's own time—*Stone*.

215—218. The point of the speech lies in the quibble on the two senses of *crown*, viz. 'a head' and 'a coin.' Thus *to cut French crowns* means both 'to cut open a Frenchman's head with the sword' and 'to cut off the edge of a French coin.' In old days there was more temptation to deface coins by *clipping* the edges, because silver was more valuable.

219—275. "Nowhere does Shakspeare emphasize so unmistakably his cardinal conception of kingship as involving duties rather than privileges. The ruler must miss the 'infinite heart's-ease' that other men enjoy, and wins in exchange only 'thrice-gorgeous ceremony,' which cannot charm to the bed of state the sound repose granted to the meanest son of toil. Thus Henry, like his father [*2 Henry IV.* III. 1. 4—31], envies his poorest subjects the blessing of sweet slumber; but

remorse and fear helped to drive sleep from Bolingbroke's eyes, while with the younger king this is solely due to his overwhelming sense of responsibility"—*Bas.* See the Prince's speech, 2 *Henry IV.* IV. 5. 20—48.

219—221. *A résumé*, at once bitter, sad and scornful, of what Henry has just heard the soldiers say. The short lines, 220 and 238, breaking the flow of the speech, indicate great emotion, which afterwards yields to a calmer mood, equally reflected by the verse.

220. *careful*, anxious.

223. *breath*; often used for 'words'; here 'unfriendly words, censure.'

225. *But his own wringing*, only his own suffering; whereas a monarch (they think) must bear the burden of his subjects' responsibilities, misfortunes and misdeeds (219—222).

228. *general*, public.

231. *mortal*; in antithesis to *god*.

232. *comings-in*, income, revenues.

234. *What is thy soul of adoration?* Most editors read thus and interpret: 'what is the essence of the adoration paid to thee?' Shakespeare often uses *soul* to denote 'the chief part and quintessence of a thing': here it implies either 'the real value of,' or (more probably) 'the cause, the inner ground and reason of,' i.e. the something that causes adoration to be paid to ceremony.

The 1st Folio has "What? is thy Soule of *Odoration*?" corrected in the later Folios to *Adoration*. The whole speech (219—273) is absent in the Quartos.

Johnson proposed "What is thy soul, *O adoration*?"—"what art thou within, O reverence paid to kings? what is thy intrinsic value?" The sense in itself is good, but not in reference to the context; because (as Knight notes) it introduces a new personification (*Adoration*) and thus breaks the continuity of the passage, which begins (227—229) and ends (267—269) on the dominant note of "ceremony."

242—246. 'Will the great man's burning fever be quenched by the empty titles which flattering courtiers may shower on him? will it yield because men cringe and bow? is the beggar's sturdy health to be had to order like his obeisance?'

248. *find thee*, find what you are.

249. *balm*, the consecrated oil with which the sovereign is "anointed" at his coronation; see G. and cf. *Richard II.* III. 2. 54, 55:

"Not all the water in the rough rude sea

Can wash the balm from an anointed king."

*the ball*; the golden 'orb' or globe carried by a monarch in the left hand; a symbol of sovereignty. Cf. the "show of kings," *Macbeth*, IV. 1. 120, 121, referring to the union of England and Scotland:

"And some I see

That two-fold balls and treble sceptres carry."

251. *intertissued*, interwoven with embroidery of pearls and gold thread.

252. *farced*; literally 'stuffed out,' hence 'pompous, inflated.' It refers to the grandiloquent titles (e.g. 'His Most Gracious Majesty') with which a king's name is always introduced by heralds and in proclamations etc.—*Johnson*.

256, 257. *Not all these... Can sleep*, i.e. the king who possesses all these cannot.

259. *distressful*, earned by the sweat of his brow.

264. A poetical way of saying that he rises at daybreak.

*Hyperion*; one of the Greek names of the sun-god Helios or Phœbus.

268. *Winding up*, completing his allotted number of days.

269. *Had*, would have.

270. *a member of*, one of the many who profit by.

271. *wots*, knows; see G.

272, 273. i.e. the peace whose duration confers most benefit on the peasant. *advantages*. The singular verb may be due to the singular idea contained in *hours* = 'duration'; or attracted to the singular of the nearer word *peasant* (though that is the object).

279. *Possess*, fill, inspire; cf. 107.

280. *if*. Most editors adopt this correction of the 1st Folio, which has *of*, with a colon at the end of the line. It is not likely that Henry would first pray that his soldiers' hearts might be "steeled" and then suddenly change and pray that they might be "plucked" away. The very slight change gives excellent sense: if the superior numbers of the French dishearten the soldiers, let them lose the power to count their foes, and the cause of fear will be removed.

283. *My father*; Bolingbroke, afterwards Henry IV., whose usurpation of the crown and dethronement of Richard II. (leading to his murder) are the theme of *Richard II.* Cf. "How I came by the crown, O God forgive!" (2 *Hen. IV.* IV. 3. 119). *compassing*, gaining.

284. Richard II. was buried at King's Langley; but "Henry V., whom as a boy Richard had treated with kindness, removed his body to the tomb at Westminster" (*Dict. of Biography*).

290. *Two chantries*. "One of these was for Carthusian monks,

and was called *Bethlehem*; the other was for religious men and women of the order of Saint Bridget, and was named *Sion*. They were on opposite sides of the Thames, and adjoined the royal manor of Sheen, now called Richmond"—*Malone*.

*chantry*; "a chapel...endowed for the maintenance of one or more priests to sing daily mass for the souls of the founders or others specified by them"—*Dr Murray*. Cf. *F. chanter*, Lat. *cantare*, 'to sing.'

*sad*, grave, solemn; see G.

291. *still*, constantly.

293. *Since that my penitence*, etc.; "since after all my acts of atonement it remains needful for my pardon that I should repent"—*Herford*. Henry knows that all these works of piety (284—291) do not in the least dispense with the need of his personal "penitence": that is the indispensable thing.

## Scene 2.

This scene, especially the opening, 1—13, affords a fine contrast to the splendid seriousness and humility of Henry in the last scene.

2. *varlet*; the word used of a knight's servant.

4. *Via!* Away, forward! An Italian phrase, picked up, no doubt, by travellers and introduced into English as a colloquialism; common in Elizabethan plays. Cf. 3 *Henry VI.* II. 1. 182, "Why, *Via!* to London will we march amain."

4—6. Professor Herford interprets thus: "'Water and earth I will ride through'—to which Orleans replies ironically: 'Anything further? Air and fire?'—'Ay, and heaven, cousin Orleans.'"

8. *present*, immediate; cf. II. 1. 100.

11. *dout*, extinguish; literally *do out*; cf. *don*=*do on*, and *doff*=*do off*. To '*dout* a candle,' i.e. put it out, is still a colloquial expression in some counties. The 1st Folio here has *doubt*. Stone notes that the same mistake occurs in *Hamlet*, IV. 7. 192:

"I have a speech of fire, that fain would blaze,  
But that this folly douts it."

16. *starved*; cf. III. 7. 128.

18. *shales*, shells; the words are closely allied; cf. Germ. *schale*.

21. *curtle-axe*, a short sword; see G.

24. Their "valour" does indeed prove to be "vapour."

25. *exceptions*, contradictions: 'it is absolutely certain.'

29. *hilding*, base, contemptible; see G.



30, 31. i.e. even if *we* posted ourselves at the foot of this hill (iv. 7. 53) here, to look on idly as spectators.

35. *the tucket-sonance*, the sound of a flourish; see *tucket* in G.

36, 37. The Constable "uses terms of the field as if they were going out only to the chase for sport. To *dare the field* is a phrase in falconry. Birds are dared when by the falcon in the air they are terrified from rising, so that they will be sometimes taken by the hand. Such an easy capture the lords expected to make of the English"—*Johnson*.

We may paraphrase: 'shall strike such terror abroad,' or 'shall so paralyse the foe.' *dare*; see G.

40. *ill-favouredly become*, make a poor appearance on.

41, 42. *tattered curtains*; a contemptuous description of the English banners all frayed and war-stained. *passing*, very, surpassingly.

43. i.e. there seems to be very little of the pomp and splendour of the god of war about this beggarly crew. The alliteration emphasises the speaker's overweening contempt.

44. *beaver*, visor of a helmet; see G.

45. *like fixed candlesticks*; "candlesticks were often made in the form of a figure holding a torch; sometimes the figure was a mailed warrior"—*Herrford*: hence the appropriateness of the comparison here.

47. *lob*, droop; the *lobe* of the ear is the part that droops; a *looby* or *lubber* is a heavy, slouching fellow.

48. *down-roping*, hanging down; cf. III. 5. 22.

49. *gimmal bit*, a bit made of rings linked together; see G.

51. *their executors*; "the crows who are to have the disposal of what they shall leave, viz. their hides and their flesh"—*Johnson*. Compare Milton's description of birds of prey assembling in expectation of a battle (*Paradise Lost*, x. 271—281). Note the accent here (*executors*), and contrast I. 2. 203.

53—55. i.e. no words can be found to depict, with any approach to the reality, the utterly lifeless appearance of this army ("battle").

60. *guidon*, an emblazoned standard or banner (F. *guidon*). The 1st Folio has "I stay but for my *Guard*: on" etc. The correction is due to the passage in Holinshed which Shakespeare evidently had in mind and which says: "some of them [the French nobles] would not once *stair* for their standards: as, amongst other, the duke of Brabant, when his *standard* was not come, caused a *baner* to be taken from a *trunquet*."

The only feasible explanation of the Folio's reading is that *guard*

means *body-guard*, which might include the Constable's standard-bearer—*Malone*. But most editors adopt *guidon*. See **Extract 22**.

61, 62. *trumpet*, trumpeter. *for*, on account of.

### Scene 3.

The battle of Agincourt was fought on October 25, 1415. It lasted only about three hours. The small English force were mostly archers. Agincourt lay in the old French province of Picardy; roughly, midway between Amiens and Calais.

6. *charge*, post. 10. *kinsman*; Westmoreland.

16—18. Holinshed does not give the speaker's name, but merely says "one of the host"; see **Extract 23**. Obviously, if he introduced the incident at all, Shakespeare had to mention some name; but editors note that neither Westmoreland nor Warwick (to whom the wish is assigned in the Quartos) was present at Agincourt. The speaker was Sir Walter Hungerford. The whole speech is a striking illustration of the use to which the dramatist's imagination will turn a mere hint in the Chronicles.

18. *What's he*; not *who*, but *what sort of a man*?

24. *By Jove*. A statute was passed in the reign of James I. (1605) forbidding profanity on the stage. The editors of the 1st Folio (1623) observed this statute either by omitting an objectionable phrase, or by making some slight change, e.g. substituting *Heaven* or *Jove* for *God*. Cf. *Richard II.* I. i. 187—Quartos, "O, *God* defend my soul from such deep sin!" Folio, "O, *Heaven* defend!" This is the point of Rosalind's allusion to "all pretty oaths that are not dangerous" (*As You Like It*, IV. i. 193, 194).

*not covetous for gold*. It was a saying of Henry "that he never desired monie to keepe, but to giue and spend" (Holinshed).

26. *yearns*, grieves; see G.

34—36. On the grammar and idiom of these lines see some remarks in the "Hints," p. 244. *stomach*; cf. III. 7. 130.

37. *for convoy*, as journey-money.

39. i.e. that fears to give us his fellowship in dying.

40. *the feast of Crispian*. "The 25th of October, Saint Crispin's day. Crispinus and Crispianus were brothers, born in Rome; whence they travelled to Soissons, France, about A.D. 303, to propagate the Christian religion. They supported themselves by working at their trade of shoe-making; but the governor of the town, learning that they

were Christians, caused them to be beheaded. They subsequently became the tutelary saints of the shoemakers"—*Rolfe*.

44. *live*, outlive; the 1st Folio transposes *live* and *see*.

45. *on the vigil*, on the evening before.

49. *yet*, still, ever; meaning 'it will always be the case that things are gradually forgotten.' Malone suggested *yea*.

50. *he'll remember with advantages*, he will remember all he did—and something more; his feats will lose nothing in his telling of them.

52. *his mouth*. So the 1st Folio; the Quartos have *their mouths*, which is rather favoured by *their* in line 55. But the singular, *his mouth*, draws an effective distinction between the old man and his "neighbours" (45); the latter would comprise men who had not taken part in the battle—men of a younger generation—to whom Agincourt and its heroes were merely a tradition, not a personal memory, "a household word," as with the veteran himself—*Stone*.

56. *the good man*, the master of the house, the head of the family; cf. *Matthew*, xx. 11. "'How the good man taught his son' was a proverbial title for maxims of morality and edification"—*Herford*. Cf. Macaulay's *Horatius* LXX:

"When the good man mends his armour

With weeping and with laughter

Still is the story told,

How well Horatius kept the bridge

In the brave days of old."

60. *we band of brothers*; cf. Prologue iv. 34.

62, 63. *vile*, low-born. *shall gentle his condition*, shall indeed make him of gentle rank. Editors note that for the rest of his life Henry always showed particular favour and distinction to those who had fought together with him at Agincourt.

68. *bestow yourself*, take up your position; to your post!

69. *bravely*, in gallant trim.

70. *expedience*, speed, *expedition*. Cf. *expedient* = 'swift' in *King John*, II. 60, "His marches are expedient to this town," and 123, "with much expedient march." Lat. *expedire*, 'to make ready, to forward.'

76. *five thousand men*. The line implies that the whole English army present at Agincourt was only 5,000 men, whereas it numbered about 12,000, opposed to (perhaps) 60,000 French (line 3). But Henry used the number roughly, to mean 'a large force.' \*

77. *likes*; cf. IV. I. 16.
80. *compound*, come to terms with; cf. II. I. 91.
83. *englutted*, swallowed in the waters of the "gulf" (82). F. *engloutir*, "to swallow"; Lat. *in*, + *glutire*, "to swallow."
- 84—86. Cf. IV. I. 166, note. *mind*, remind; as in 13.
88. *Who hath sent thee now?* on the last occasion it was the French king (III. 6. 114). Henry emphasises *now* satirically. See **Extract 24.**
91. *achieve me*, take me prisoner; see G.
93. *the man that once*, i.e. the man in the proverbial story, who was a little premature in selling the skin before he had killed the lion.
95. *A many of*; here *many* is a noun; see IV. I. 118, note.
96. *native*, in their own country (IV. I. 160); not in your "fields."
97. *in brass*, i.e. in an inscription on a brass memorial.
104. *abounding*=*abundant* (which the Quartos read). Theobald printed "*a bounding valour*," which "compares the revival of the English valour to the *rebounding* of a cannon-ball." Some think that Shakespeare did intend this comparison and used *abounding* quibblingly, so as to mean *abundant*, and also to suggest the idea of *rebounding* like a ball.
105. *like to the bullet's grazing*, like to a bullet which having struck one man, glances off and hits another, and may thus be said to "break into a *second* course of mischief."
107. *Killing in relapse of mortality*, causing death (by the "plague" they breed, 103) in the very disintegration of their mortal bodies. The accentuation *relapse* emphasises the fact that the bodies fall back (Lat. *re*) into their original elements—"earth to earth, and dust to dust."
111. *painful*, laborious.
117. *or*; we should expect *for*. But (as Deighton observes) there is a certain grim humour about the alternative. The soldiers say they *must* ere nightfall either have "fresher robes" given them or be compelled to strip the French—and the former event is plainly impossible.
119. *turn them out of service*, send the French to the right about, send them packing.
130. *vaward*, vanguard, i.e. the place of danger and honour; see G. "The three divisions of an army were called *vaward*, battle [i.e. main body], and *rereward*, these being the relative positions when marching in single column."—*Stone*.

## Scene 4.

There is a scene somewhat like this in the old play *The Famous Victories of Henry the fifth*, where an English soldier is taken prisoner by a Frenchman on whom he afterwards turns the tables.

4. *Qualitie calmie custure me*. Pistol's humour in this scene is to catch up and quibble on some word spoken by the Frenchman. Here he echoes *qualité* derisively in *qualitie*; then the jingling sound reminds him of a popular song-refrain or "burden," taken originally from an Irish song, and he misquotes it for the sake of the very poor pun. No doubt, the Irish is as much nonsense to him as the French, and he thinks he will give as good nonsense as he gets. See also p. 213.

8. *Perpend*, reflect, consider; an affected word.

9. *fox*; a colloquial word for the old English broad-sword; so-called from the figure of a *wolf*, mistaken for a *fox* in England where wolves were extinct, which was engraved on the sword-blades made at Passau and Solingen, almost as famous as those of Toledo. The wolf was borrowed from the coat-of-arms of the city of Passau.

13. *Moy*; a quibble on *moy*, 'a piece of money,' from an obsolete French word *moi*, 'money' (Lat. *moneta*), and F. *moi*, 'me' (O. F. *moy*). In *Richard II.* v. 3. 119, 120, *moy* ('me') is made to rhyme with *destroy*. *Forty* is used indefinitely = 'a large number.' See also p. 214.

14. *rim*; part of the human inside; the midriff.

18. *Brass!* a quibble on *bras* in the Frenchman's speech, but strictly it is a quibble that appeals to the eye, not the ear, because *s* in F. *bras* was silent then, as now, so that the word was not pronounced like *brass*. But in a scene of broad comedy like this, designed rather to suit the "groundlings" in the pit, Shakespeare might feel that he could take some liberties with the French.

22. *ask me*, i.e. ask for me; a 'dative of advantage,' which has survived from the inflected period of English when *me* represented the dative and required no preposition. See iv. 6. 21, and cf. *The Taming of the Shrew*, I. 2. 11, 12:

"Villain, I say, knock me at this gate,

And rap me well, or I'll knock your knave's pate."

27. *I'll fer him*, a mere quibble (repeated in '*ferret*') on the name *Fer*; there is no verb *fer*.

*firk him*, give him a sound beating. Pistol uses *firk* (see G.) because it sounds rather like *Fer* and so makes another pun.

41. *écu*, a crown; worth at one time three francs, then five.

68, 69. The Devil a personification of wickedness, and the Vice were traditional characters of the old 'Morality' plays, in which they represented the popular comic element. Each was marked by a traditional equipment. The Vice, attired in a long coat, a vizor and a cap with ass's ears, bore a *dagger of lath* (~~wood~~); the Devil, often dressed as a bear, had long talons and carried a club. The chief fun of the scenes in which they appeared was that the Vice belaboured the Devil with the dagger of lath, so that he *roared* again with pain, and tried to cut the Devil's talons, i.e. *pare his nails*. In the end the Devil descended to the infernal regions with the Vice on his back. From the character of the Vice was developed the Fool or Clown of Shakespeare's plays. Cf. *Twelfth Night*, IV. 2., where the Clown tells the imprisoned Malvolio that he will return again in a moment as swift as "the old Vice"—

"Who, with dagger of lath,  
In his rage and his wrath,  
Cries, ah, ha! to the devil:  
Like a mad lad,  
Pare thy nails, dad;  
Adieu, goodman devil."

*that...his*; the natural sequence would be *that...of*; or *that* may be taken consecutively, thus—"this fellow who is like the devil in the old play, so that, etc.—*Abbott*.

71—74. A pathetic touch; for the Boy unconsciously foretells his own fate. Cf. IV. 7. 5, note.

### Scene 5.

Holinshed expressly says that the Dauphin, by his father's orders, was not present at Agincourt. Dramatic fitness, however, demanded that he should be there, to reap the full requital of his insult to Henry (I. 2. 245—297). It was too fine an illustration of nemesis to be sacrificed to historical accuracy.

3. *confounded*, utterly lost.

5. *Sits*; singular for the same reason as the verb in Prol. IV. 3.

7. *perdurable*, lasting.

8. *the wretches that we play'd at dice for*; see Prologue IV. 18, 19.

11. *honour*; omitted in the Folio; most editors fill the gap thus.

## Scene 6.

3. *The Duke of York*; \*he is the Aumerle of *Richard II.*, the faithful friend of the luckless king, and suggester (IV. i. 324, 325) of the plot against Bolingbroke. His father reveals the plot to Henry IV. (Bolingbroke) but the latter spares Aumerle (his cousin) at the entreaty of the Duchess of York. We see here how Aumerle repaid the mercy shown him by Henry V.'s father.

8. *Larding*, enriching with his blood. The change *larding* is needless.

9. *Yoke-fellow* to, partner, companion, in. *honour-owing*, honourable; literally 'honour-possessing'; see *owe* in G.

11. "*Haggie*, to hack awkwardly, mangle, A weakened form of *hackle*, frequentative of *hack*, to cut."—*Skeat*.

18. *foughten field*. Tennyson has this archaic phrase; cf. *The Princess*, v. 287, *The Holy Grail*, 857 ("When have I stinted stroke in foughten field?"). 21. *raught*, stretched; see G.

22. *Dear my lord*; the adjective is often transposed thus (perhaps to give emphasis to it) in short phrases of address.

30—32. Cf. *Paradise Lost*, XI. 494—498:

"Sight so deform what heart of rock could long  
Dry-eyed behold? Adam could not, but wept,  
Though not of woman born: compassion quelled  
His best of man, and gave him up to tears  
A space";

a passage in which the references to *Macbeth*, v. 8. 12, 13, 18, are equally striking. In comparison with his allusions to classical and Italian works, Milton's Shakespearian reminiscences are few. The plays of which there are the most numerous echoes in his poems are *A Midsummer-Night's Dream* and *The Tempest*; the influence of each is marked in Milton's early pieces, especially in *Comus*.

Here editors also compare Sebastian's pretty farewell to the sea-captain in *Twelfth Night*, II. i. 41—43: "Fare ye well at once: my bosom is full of kindness; and I am yet so near the manners of my mother, that, upon the least occasion more, mine eyes will tell tales of me." So in one of Nelson's letters (May 11, 1804): "Most probably I shall never see dear, dear Burnham [in Norfolk] again; but I have satisfaction in thinking that my bones will probably be laid with my father's, in the village which gave me birth. The thought of former days brings all my mother into my heart, which shows itself in my eyes."

34. *mistful*; Warburton's correction of the Folio's *mixtful*.

37. Holinshed shows that Henry's reason for this order ("the word"), so repugnant to our ideas, was absolute military necessity (as Henry judged). But the "new alarm" (38) which moved Henry to issue the order came really from the fugitives from his own plundered camp—not, as Henry then thought, from the French.

#### Scene 7.

1. *Kill the boys and the luggage*. This is Fluellen's way of describing the attack on Henry's camp by 600 French horsemen.

5. *there's not a boy left alive*; and so we do not see again the spirited Boy of the earlier scenes, who, we may be sure, did not sell his life very cheaply.

8—10. Gower attributes Henry's order (iv. 6. 37, 38) to mere revenge, whereas it was dictated by apparent military necessity. At the time when he gave the order Henry did not, according to Shakespeare, know that the camp had been plundered. No doubt, Henry's officers knew his real motive, while Gower's view would represent "the popular, soldiers' version of the affair"—*Stone*.

36. *Cleitus*; one of Alexander's generals. "He saved Alexander's life at the battle of Granicus, B.C. 334. In 328 he was slain by Alexander at a banquet [at Bactra], when both parties were heated with wine, and Clitus had provoked the king's resentment by insolent language. Alexander was inconsolable at his friend's death."—*Classical Dict.*

41. *in the figures*, i.e. figuratively.

*Enter King Henry with Bourbon and prisoners*. These are a second set of prisoners, supposed to be captured in the fighting which has taken place in some other part of the field during the time represented by scenes 6 and 7. 1—41. Evidently this fighting followed on the last effort made by Bourbon and others (scene 5. 10—18), who were repulsed and themselves taken. It is these prisoners whom Henry now threatens to put to the sword (59—61). There is no force therefore in the sarcasm that Henry wants to kill his prisoners twice. The prisoners already killed (6. 37, 38) were those made in the earlier part of the engagement—*Mason*.

55. *void*, leave; literally 'leave empty' (F. *vide*, Lat. *viduus*, 'bereft.')

57. *skirr*, hurry off, move away rapidly; cf. the old play *Thomas Lord Cromwell* (once attributed to Shakespeare) III. 2. 4, 5:

"So many battles have I overpass'd,

And made the French skirr, when they heard my name."



The word is used in the sense 'scour' in *Macbeth*, v. 3. 35, "Send out moe horses; skirr the country round."

58. Editors refer to the Apocryphal *Book of Judith*, ix. 7, "For, behold, the Assyrians are multiplied in their power...they trust in shield, and spear, and bow, and sling."

*Enter Montjoy.* See **Extract 27.**

65. *fined*, fixed as the fine to be paid by way of ransom. It is useless, says Henry ironically, for the herald to come again for ransom: the only ransom the French were to get was Henry's bones (iv. 3. 121—125), and Henry is still very much alive!

69. *To book*, to register, enter on the list of the fallen. So the 1st Folio reads. Cf. *Sonnet* 117, 9,

"Book both my wilfulness and errors down."

Many editors substitute *look* = 'look for'; cf. *As You Like It*, II. v. 34, "He hath been all this day to look you." But *book* makes good sense: "it was the herald's duty, after a battle, to make lists of the slain, in order that questions relating to succession and the extinction of titles might not afterwards arise"—*Stone*. Later on Henry evidently receives from his own heralds, whom he had sent with Montjoy (111—113), "papers" containing the names of the slain on either side and of the French prisoners.

71. *woe the while!* a common exclamation of grief = 'alas for our times!' *the while*, the age, the time we live in.

76. *Yerk out*, fling out; the same word as *jerk*. It is used more often = 'to lash, strike.'

81. *a many of*; cf. iv. 3. 95.

88. *Your grandfather*, John of Gaunt.

93—99. It is not really known why the leek became the national flower of Wales, as the thistle of Scotland and the shamrock of Ireland. The explanation usually given is as follows: "St David's Day, 1 March, is annually commemorated by the Welsh in honour of St David. Tradition states that on St David's birthday, 540, a great victory was obtained by the Welsh under King Arthur over their Saxon invaders; and that the Welsh soldiers were distinguished by order of St David by a leek in their cap"—*Haydn's Dict. of Dates*. St David was bishop of Menevia (afterwards called St David's), and died about 601.

96. *Monmouth caps*. Editors quote from Fuller's *Worthies of Wales*: "The best caps were formerly made at Monmouth, where the *Capper's* chapel doth still (1660) remain." They "continued to be called *Monmouth caps* even when the manufacture was, shortly before

Fuller wrote, moved into Worcestershire."—*Hereford*. They were worn particularly by soldiers.

101. *I am Welsh*; having been "born at Monmouth" (11), which was not reckoned an English town till the reign of Henry VIII. According to the ecclesiastical division, part of the county is still Welsh.

113. *On both our parts*, on either side; cf. IV. 8. 107, V. 2. 28.

115. *why wearest thou that glove?* cf. IV. 1. 200—212.

130, 131. *of great sort*, of high rank; cf. IV. 8. 71. *quite from the answer of his degree*, far too high in position to answer the challenge of ('to give satisfaction to') a man of this soldier's low status.

The reference is to the mediæval system of the Duello or Single Combat, by which a knight was only bound to fight with those of his own rank. Thus in *King Lear*, v. 3, the herald defies (110) in Edmund's name all men "of quality or degree" in the army; when the disguised Edgar appears as challenger but refuses to give his name, Edmund says that he might, if he liked, "by rule of knighthood" (145), decline the challenge; and when Edmund falls, Goneril says (152, 153):

"By the law of armes thou wast not bound to answer  
An unknown opposite."

Shakespeare refers in *As You Like It*, v. 4. 95, to the great authority on the Duello and its laws, namely, a treatise (1595) by Vincentio Saviolo, fencing-master of the Earl of Essex, the 2nd book of which treats "of Honor and honorable Quarrels."

147. *wear thou this favour*, i.e. the glove which Williams had given Henry in exchange for Henry's.

148, 149. *when Alençon and myself were down*, etc. "This alludes to an historical fact. Henry was felled to the ground by the Duke of Alençon, but recovered himself and slew two of the Duke's attendants"—*Rolfe*.

149. *helm*, helmet.

151. Henry's device (a flash of the old Prince Hal) of putting the quarrel on to Fluellen not only gives the incident a fresh turn of humour, but saves the king from the possibility of indignity occurring through the jest being carried too far.

160. *go seek him*; and thus, wearing the glove which Williams had given Henry, meet Williams as he returns with Gower (145, 146).

166. *purchase*, get; see G.

172—174. A vivid description of the choleric Celt Fluellen.

## Scene 8.

12. *forsworn*, i.e. not keep his undertaking to challenge the wearer of the glove if they met.

21. *contagious*; supposed to be for *outrageous*.

27—36. The two speeches seem to me to afford as fine a contrast between two types of national character as any passages in the play. And how noble is the simple dignity of the English soldier's replies below (44, 45, 47—53).

37. *Give me thy glove*, the glove you are wearing in your cap, i.e. Henry's own glove, of which he has "the fellow."

57. *I*; spoken with emphasis.

59. *mettle*; see G.

61—63. Coming from Fluellen, the advice is an unsurpassed piece of humorous unconsciousness.

71. *sort*; cf. IV. 7. 131.

72—102. This and the following speech are Holinshed's account put into verse. See **Extract 28**.

78. *bearing banners*; cf. IV. 2. 61, 62.

82. *To dub*, i.e. 'to confer knighthood by a stroke of the sword,' is allied to *dab*. It was customary to create knights on the eve of battle—*Stevens*.

90. *cross-bows*, cross-bowmen. Cf. 'Rifles' = Riflemen.

100. *Davy Gam, esquire*. "This gentleman, being sent by Henry, before the battle, to find out the strength of the enemy, made this report: 'May it please you, my liege, there are enough to be killed, enough to be taken prisoners, and enough to run away.' He saved the king's life in the field": and had Shakespeare known this, the "brave Welshman would probably have been more particularly noticed," and not merely included in a bare list of names—*Malone*. There is a vague tradition that Shakespeare caricatured him in Fluellen—*Stone*.

101. *of name*, of note.

102. *five and twenty*; the estimates of the English losses given by French and English Chroniclers vary between 600 and 141 Shakespeare kept to Holinshed's account. The usually accepted estimate is 1600, against 10,000 slain on the French side.

105. *shock*, encounter. *even play*, the open give and take of battle.

149. See Holinshed, **Extract 29**. In our Bible *Psalms* cxiv., "*In exitu Israel*," which Henry commanded to be sung, contains

only eight verses. In the Vulgate (Latin) version this *Psalm* is continued through *Psalm* cxv. of the Authorised Version, and the ninth verse begins "*Non nobis, Domine*"—"Not unto us, O Lord, not unto us, but unto thy name give the praise." (From Pope's note.)

120. i.e. and let the dead be reverently buried.

## ACT V.

### Prologue.

3—6. *I humbly pray* etc. "I beg them to excuse us for our inadequate representation, seeing that it is impossible to show things as they really took place: I plead in excuse the length of time, the greatness of the numbers, and the succession of events, which are too vast for actual representation"—*Deighton*.

I am not sure, however, that the sense is not, 'to accept our apology in respect of time' etc.—meaning 'our apology for "abridging" (44) the periods between the Acts, for using a few men to represent a great army, and for leaving out events which cannot be dramatised,' e.g. Henry's journey and arrival (6—35).

7. *grant him there*, suppose him to be there. Scan *Cdlais* (an inversion of rhythm in the 2nd foot)—not *Calais*; the pause which follows accounts for the omission of a syllable before *grant*.

10. *Pales in*, encloses as with a *paling*. *the flood*, the sea; cf. *A Midsummer-Night's Dream*, II. i. 127, "Marking th' embarked traders on the flood" (i.e. trading-vessels).

12. *whiffler*; see G. Some think that this description of the sea was suggested to Shakespeare by Holinshed's mention of Henry's stormy passage from Calais.

13. *so let him land*; November 16, 1415.

17—22. See **Extract 31** from Holinshed (2nd paragraph).

17. *Where that*; *that* is often added to conjunctions in Elizabethan English without affecting the sense.

18. *bended*, i.e. with use in battle.

21. *ostent*; literally 'display' (Lat. *ostentus*, 'show'); here "external signs of honour"—*Schmidt*.

25. *in best sort*, in festal array.

26—28. Compare the first scene of *Julius Caesar* (written very soon after *Henry V.*), which describes the "triumph" of a Roman general.

26. Scan *antique*, as always in Shakespeare; cf. *As You Like It*, II. 3. 57, "The constant service of the antique world."

28. *Caesar*; hence Ger. *Kaiser*, 'emperor.'

29—34. These are the important lines, referring to Essex's command in Ireland in 1599, which determine the date of the composition of *Henry V.*

29. *by a lower but loving likelihood*; to take, by way of comparison, an event which though less important would be equally welcome.

*lower*; Shakespeare may have avoided making Essex ("the general") equal to a king for fear of offending Elizabeth—*Johnson*. The 1st Folio repeats *by* before *loving*.

30. *the general*; it was needless to mention the name of one whose popularity was boundless, and roused the jealousy of his sovereign.

"*Empress*" and "*imperial*" were favourite words with the Elizabethans in speaking of Queen Elizabeth. (See p. 186, Addenda.) She is "the imperial votaress" of the famous flattery in *A Midsummer-Night's Dream*, II. 1. 163; and for Spenser (*Sonnet to Lord Hunsdon*)

"that Emperesse,

The worlds sole glory and her sexes grace."

31. *broached*, spitted on the point of his sword, as if it were some vermin; see G.

33, 34. Essex's "return from Ireland was very different from what our poet predicted"—*Malone*. Essex, indeed, was charged with treason on his abrupt return at the end of September, 1599, and imprisoned.

38. The allusion is to the visit to England in May, 1416, of the Emperor Sigismund (who had married a cousin of Henry V.). His main object was to enlist Henry's aid in terminating the great schism in the Catholic Church; the Council of Constance, which eventually ended the schism by electing Martin V. Pope, sat from 1414 to 1418 under the presidency of Sigismund. When his mediation between England and France failed, Sigismund made an alliance with Henry.

The Folio has *The Emperours* and we must take 's(=ss) as a case of the "historic present" which runs throughout the Prologue; cf. *invites* in 37. Some modern editors print *The emperor coming*; an absolute construction which reads smoother. Either way, lines 36—39 (down to *them*) seem parenthetical.

41. Henry returned to France in August, 1417. "Nothing is

said [by Shakespeare] touching Henry's second campaign, which lasted about four years, and was brought to a close by the treaty of Troyes, in 1420"—*Stone*.

42, 43. *play'd the interim*, represented the interval between the events of the last Act and of the next. *remembering*, reminding.

44. *brook abridgment*, excuse our curtailment of the intervening history. *advance*, cause to go to.

### Scene 1.

In a minor degree Fluellen is to *Henry V.* what Falstaff was to *Henry IV.* 5. *scald*, scurvy; see G.

18. *bedlam*, mad; see G. *Trojan*; a slang term of abuse. Cf. the colloquial use of *Corinthian* = 'a spirited fellow,' e.g. in 1 *Henry IV.* II. 4. 13, "a Corinthian, a lad of mettle"; so *Ephesian* in much the same sense, 2 *Henry IV.* II. 2. 164.

18, 19. *dost thou thirst?* etc. i.e. do you wish me to cut your life short? The three Fates were called *Parce* in Latin. The particular Fate (as Pistol did know—see 2 *Henry IV.* II. 4. 213) who cut through the web of man's life "with the abhorred shears" (*Lycidas*, 75) was Atropos ('the inevitable'). Cf. III. 6. 46, note. In several places, as here, Shakespeare seems to laugh at the frequent mention of the Fates in contemporary poetry. Cf. *A Midsummer-Night's Dream*, v. 343, 344, where Thisbe invokes the "Sisters Three" just before she stabs herself.

26. *Cadwallader*; the last of the native kings of Wales.

33. *mountain-squire*; in allusion to the Welsh mountains. So Shakespeare always uses *mountaineer* as a term of contempt; cf. *Cymbeline*, IV. 2. 120, "call'd me traitor, mountaineer." See *Comus*, 426. Those who lived in mountain-districts might naturally be taken as types of savage un-civilization. People's feelings with regard to mountains and wild scenery have altogether changed from the ancient distaste for them.

34. *a squire of low degree*; a quibbling reference, "low" being contrasted with "mountain," to a popular old romance in vogue, which begins:

"It was a squyre of lowe degree  
That loved the King's daughter of Hungre."

Editors note that Chaucer burlesques this among the ballads and romances ridiculed in his *Rime of Sir Thopas*.

36. *astomished*, stunned; see G.

39. *green*, new, fresh. *coxcomb*; a jocular term for the head. Cf. *Twelfth Night*, v. 178, 179, "He has broke my head across and has given Sir Toby a bloody coxcomb too."

44. Johnson proposed, "I eat, and *eke* I swear"; that is, 'and I also swear' (to be revenged).

54. *a groat*; worth four pence.

59. *in earnest of*, as a pledge of. See *earnest* in G.

67. *respect*, reason, motive. *trophy*; see IV. 7. 94—97.

68. *avouch*, make good.

69. *gleeking*, jeering at; see G. *galling*; literally 'annoying,' here 'scoffing at.'

70—74. Some think that Shakespeare meant this as a rebuke to those of his contemporaries, especially Londoners, who were wont to laugh at comers from the remoter parts of Britain.

74. *condition*, temper, disposition.

75. *the huswife*, the *hussy* (a corruption of *huswife* or *housewife*).

76. *Nell*; the "*Quondam* Quickly," whom Pistol had probably espoused for the sake of the comfortable "rendezvous," i.e. refuge, home, and to whom he had given such strict injunctions (II. 3). All the old editions have *Doll*, i.e. Doll Tearsheet (II. 1. 71); but she and Pistol were old enemies (2 *Henry IV.*). Pistol's speech is the final indication in *Henry V.* of the disappearance of Falstaff's gang.

## Scene 2.

According to the remarkable discovery made by an American scholar (C. W. Wallace), Shakespeare himself lived at the time when *Henry V.* was written with a French family, possibly refugee Huguenots, named Montjoy (like the herald in the play); and in *Henry V.* there may well be echoes of the dramatist's own experience: "you see him, now in the midst of the family, now with some member of it, exchanging lessons in French and English, which serve as prototypes for the charming efforts of Katherine and Alice and Henry." Shakespeare's residence with these French people, which is said to have extended from 1594 to 1604, in a quarter of London (Cripplegate Ward) much patronised by foreigners, obviously throws light on his knowledge of foreigners and foreign customs and books. (*Harper's Magazine*, March 1910, "New Shakespeare Discoveries," from legal documents at the Records Office.)

Some think that the picture of Henry as a lover is not quite in

keeping with his character in the rest of the play, i.e. that for so accomplished a man he is here shown, in his wooing, too much as the bluff, blunt soldier.

Shakespeare seems to have been influenced by the parallel scene in *The Famous Victories*, in which the note is decidedly brusque and boisterous.

1. *wherefore*, for which, to obtain which; meaning 'peace.'

17. *basilisks*; there is a quibble on *basilisk* in its two senses, (1) 'a fabulous serpent,' also called a 'cockatrice,' which was supposed to kill by its very look, (2) 'a cannon,' resembling a serpent in its length. The Queen means that the look from Henry's *eye-balls* has been a deadly influence to the French, taking, so to speak, the form of *cannon-balls*.

For *basilisk* = 'a large cannon,' cf. 1 *Henry IV.* II. 3. 56, 57, where Lady Percy says she has heard her husband muttering to himself

"Of basilisks, of cannon, culverin."

(A *culverin* is another sort of cannon, similarly called from its long snake-like shape; O.F. *couleuvrin*, 'adder-like,' from Lat. *coluber*, 'an adder.')

19. *Have...their*; plural because attracted to the nearer word *looks*.

20. *griefs*, grievances.

24—28. The part attributed to Burgundy is historical.

27. *bar*, conference; literally "the barriers which it was usual for each party to erect on such occasions, in order to preserve decorum [i.e. to prevent their followers quarrelling] and guard against treachery"—*Stone*.

28. *mightiness*; plural; the termination *es* is omitted for the sake of the metre. So the plural *s* in *houses* was not sounded in III. 5. 23.

31. *congregated*, met and saluted each other.

33. *rub*, hindrance; cf. II. 2. 188, note.

36. *this best garden of the world*; cf. the Epilogue 7.

37. *put up*, raise, lift; like a light to cheer the inhabitants.

39, 40. *all her husbandry* etc.; all the fruits of her tillage lie in heaps on the ground, rotting through their very richness. *her*, viz. of France. *it own*; see G.

41. "And wine that maketh glad the heart of man," *Psalms* civ. 15.

42. *dies*; not literally but because, being unpruned, it ceases to bear fruit—*Johnson*. *even-pleach'd*, i.e. which used to be trimmed so as to have an even surface; see *pleached* in G.



44. *leas*, ploughed land, distinguished from the meadow-land (48).

44—47. Cf. the description of *Lear* in his madness (IV. 4. 3—6):

“Crown’d with rank fumiter and furrow-weeds,  
With birdocks, hemlock, nettles, cuckoo-flowers,  
Darnel, and all the idle weeds that grow  
In our sustaining corn.”

45. *darnel*; the “tares” (*lolium temulentum*) of the parable, *Matthew* xiii. 25.

*hemlock*. “Thus judgment springeth up as hemlock in the furrows of the field,” *Hosea* x. 4 (meaning ‘false judgment’). The reference there is to some unidentified kind of bitter, poisonous herb.

*rank*; referring rather (cf. 50) to the plant’s luxuriant growth than to its strong smell (cf. its name = *F. fume-terre*, ‘earth-smoke’).

46. *doth*; either plural—see p. 244, or regarded as taken singly with each subject. *coulter*, ploughshare; Lat. *cutter*.

47. *déracinate such savagery*, uproot such weeds, wild growth. See III. 5. 6. Cf. *F. déraciner*, from *racine*, ‘a root’, Low Lat. *radicina*, a diminutive of *radix*.

48. *even*, i.e. that used to have a level surface when mown (50).

49. Cf. *Midsummer-N. D.* II. i. 10—13, speaking of Titania:

“The *cowslips* tall her pensioners be;  
In their gold coats spots you see;  
Those be rubies, fairy favours,  
In those *freckles* live their savours.”

The same picture is suggested by Milton’s “pansy *freaked* with jet,” i.e. spotted, variegated (*freak* and *freckle* being practically the same word); see *Lycidas*, 144.

*burnet*; a useful plant, as it staunches blood; cf. its Lat. name *sanguisorba officinalis*.

51. *teems*; it (“the mead”) brings forth nothing but, etc. For *teem* used transitively cf. *Macbeth*, IV. 3, where Malcolm asks “What’s the newest grief?” in Scotland, and Ross answers “Each minute teems a new one (176).”

52. *hacksies*, dried hemlock-stems.

53. *Defective in their natures*; “defective in their proper and favourable nature, which was to bring forth food for man”—*Stasov*.

53. *sciences*; in the wide sense ‘arts, knowledge’ (Lat. *scientia*, ‘knowledge’). *become*; cf. I. 2. 8, IV. 1. 40.

54. *stern looks*; cf. III. 1. 8—12. *defused*, disordered. The word (Lat. *diffusus*) is so spelt here and in *King Lear*, I. 4. 2 (where it means

'to disguise by making disordered') in all the original editions; but *diffused* was commoner in this sense.

63. *to reduce into our former favour*, to bring back (Lat. *reducere*) to our former appearance. *favour*; see G.

65. *let*, hindrance; see G.

72, 73. *Whose tenours*, etc.; the general terms and special details of which are set forth shortly in that document which you hold.

78. *pleaseth*, if it please.

81. *suddenly*, at once, without delay. Cf. *Julius Caesar*, III. i. 19, 'Casca, be sudden, for we fear prevention' (i.e. deal the blow quickly).

82. *Pass our accept and...answer*. At first sight it seems most natural to take *accept* as a noun = *acceptance* and interpret: 'declare our acceptance of the terms in a definite, final answer.' According to this interpretation, the French king shows that he means to accept the general purport of the conditions, though he wishes (78—81) to look through the treaty again, in case there should be particular points (see 292—298) which he would like changed, if Henry is willing. *accept and answer* = 'answer of acceptance.'

But the *New English Dictionary* does not recognise any such noun as *accept*; it adopts the view that *accept* is here the participial adjective = *accepted*. If so, the sense is: 'we will give the answer which we have accepted—which has approved itself to our judgment—and which shall be final and positive'—i.e. Charles still leaves it an open question whether he will agree to the treaty at all. Probably this is the safer interpretation, though it credits the French king with rather more independence of tone than we should expect from his deference to Henry in 78, 299, 300. Some would read "Pass or except." The *New E. D.* states that *accept* is really the older form of the participle and gives illustrations of it, though only from pre-Elizabethan writers, e.g. Tindale's *St Luke* (1534), "In holynes and ryghtewesnes that are accept before him" (i. 75).

\* 84. *Clarence*; a character not mentioned hitherto. Shakespeare may have included him in the original list of *dramatis persona* and given (or intended to give) him a small part, and then made some change, but forgot to alter this line.

90. *consign*, i.e. join the French king in signing to them.

94. *When articles too nicely urged* etc.; i.e. when items of the treaty are insisted on in a hair-splitting, sophistical spirit.

100. *dat is de princess*, that is what the princess says.

126. *to mince it*, to put on lover-like affectations, i.e. do the things

he mentions below (142, 143, 154, 155). *mince it*; for the idiom, cf. III. 2. 32. *directly*, straightforwardly.

129. *clap hands*, shake hands on the bargain.

134—136. *measure*; he quibbles on the three senses of *measure*, (1) 'metre,' (2) 'a stately dance,' (3) 'quantity, amount.' Elizabethans often pun on senses (2) and (3); cf. *Richard II.* III. 4. 6—8:

"*First Lady.* Madam, we'll dance.

*Queen.* My legs can keep no measure in delight,  
When my poor heart no measure keeps in grief";

and *As You Like It*, v. 4. 184, 185:

"Play, music! And you, brides and bridegrooms all,  
With measure heap'd in joy, to the measures fall."

Properly *measure* = 'dance' meant a stately court-dance, such as a minuet, but came to be used of any kind of dance, slow or quick. From I. 2. 251, 252 we may perhaps infer that Henry had a taste for lively dances.

138. *I should quickly leap*, I should soon gain a wife by leaping. Cf. Holinshed, *Extract 34* (2nd paragraph).

140. *lay on*, fight hard; cf. Macbeth's challenge (v. 8. 33, 34):

"Lay on, Macduff,

And damn'd be him that first cries 'Hold, enough!'"

141. *before God*; see I. 2. 307, note.

142. *greenly*, awkwardly, stupidly, like a young suitor; cf. *green* = 'inexperienced, immature,' II. 4. 136, literally 'unripe.'

143. *nor...no*; cf. I. 1. 35. *cunning*, skill; allied to *can*.

147. *be thy cook*; so as to make his appearance suit her taste.

148. *I speak...plain soldier*, i.e. in the style of one; a cognate accusative. Cf. *Twelfth Night*, I. 5. 114, 115: "Fetch him off, I pray you; he speaks nothing but madman: fie on him!" and *As You Like It*, III. 2. 226, "speak...true maid."

149, 150. So Rosalind tells Orlando: "men have died from time to time and worms have eaten them, but not for love," *As You Like It*, IV. 1. 107, 108.

150—157. Here especially the "plain bluff soldier" seems rather overdrawn. Henry's own speeches in the play have shown that a good "speaker" is not necessarily "a prater." And if his self-deprecation is to be put down to modesty, need he have been quite so modest?

153. *uncoined*; the metaphor of metal in its unwrought state: Henry has not vowed his "constancy" to one and another, and thus made it "current" like a coin that passes from hand to hand.

162. *his*; clearly = *its*; cf. *it* in 161. See *his* in G.

166, 167. The Princess asks in *The Famous Victories*: "How should I love thee which is my father's enemy?" to which Henry replies, "'Tis you must make us friends."\*

179, 180. *Saint Denis be my speed!* May Saint Denis (the patron Saint of France) help me!

188. *much at one*, much the same thing, i.e. equally bad.

199. *scambling*, striving; he has fought for and won her through the war. See G.

201. *flower-de-luce*, white lily = the *fleur-de-lis*, the armorial emblem of French royalty: hence the appropriateness of the compliment addressed to a French princess. The O.F. form *flour* (or *flor*) *de lys* was Anglicised in various corrupted forms; *flower-de-luce* (still used in botany) being the commonest. *F. lis* from Lat. *lilium*.

209. *untempering*; "unsoftening, unpersuasive"—*Stevens*; from the metaphor of *tempering* clay or wax, i.e. softening and moulding it into the shape one wishes. Cf. 2 *Henry IV.* IV. 3. 140—142, "I have him already *tempering* between my finger and my thumb, and shortly will I *seal* with him" (i.e. 'growing soft like wax'). *Untempting* is a needless change. See II. 2. 118.

211. *layer-up*, preserver.

222. *fellow with*, equal to.

224. *broken music*. The best explanation of Shakespeare's use of this term, common in Elizabethan writers, is that it means 'part-music, but applied to instrumental, not vocal music.' A friend sends me the following illustration from one of Beaumont's Masques: "an antimasque all of spirits but yet not of one kind or livery, but as it were in consort, like to broken music." The term *broken music* was also applied, less strictly, to 'any music on stringed instruments'; so in Bacon's *Essay* on Masques, where he says that the dancing should be executed to the song of a chorus, "placed aloft, and accompanied with some broken Musicke" (i.e. a string-band). Shakespeare makes Henry quibble on the term without reference to its proper sense; cf. *Troilus and Cressida*, III. 1. 52—56; *As You Like It*, I. 2. 150.

225. *queen of all*, i.e. queen (if she chooses) of all that he has mentioned in 219—221; or it may be a vague compliment like 'absolute queen.' Some read "queen of all Katharines," like Petruchio's flattery of "the prettiest Kate in Christendom," *The Taming of the Shrew*, II. 1. 188.

*break*, impart; used, of course, for the pun on *broken*. It often

occurs absolutely, e.g. in *Julius Caesar*, II. 1. 150, "O, name him not: let us not break with him" (=disclose our plan to him).

248. *nice*, prudish. *curtsy to*, bow to, i.e. yield to.\*

250. *list*, barrier, cf. the *lists* of a tournament, i.e. barriers marking off the field of combat.

251. *follows*, goes with, belongs to.

254. *patiently and yielding*, i.e. yieldingly. Shakespeare often makes one termination, whether inflexion or suffix, serve for a pair of words. Cf. *Sonnet* 80, "The humble as the proudest sail," i.e. humblest; *Cymbeline*, IV. 2. 3477 "I fast and pray'd," i.e. fasted; *Julius Caesar*, II. 1. 224, "Good gentlemen, look fresh and merrily," i.e. freshly.

265. *condition*; cf. V. 1. 74.

271. *circle*, the ring drawn by magicians who profess to "conjure" up spirits.

277. *for one fair French maid*, i.e. because of: but for her he would continue his war of conquest and capture the cities. It had been the French Queen's plan to bring the princess and Henry together, so that he, "to obtaine her to his wife, should the sooner agree to a gentle peace and louing concord." Hence Katharine had been present, not without favourable effect, at the earlier meeting (omitted by Shakespeare) between the two courts at Meulan, May 29, 1419—*Stone*.

279. *perspectively*, as in a *perspective*=any sort of glass "cut in such a manner as to produce an optical deception when looked through"—*Schmidt*. Cf. *Twelfth Night*, V. 223, 224, where Orsino, looking at the twins who are exactly alike, said:—

"One face, one voice, one habit, and two persons,—

A natural perspective, that is and is not!"

Orsino meant that when he looked at Viola and Sebastian he saw, as if by an optical delusion, the same face twice over. *Perspectives* are often mentioned by Elizabethans and were of many kinds; indeed, the word came to be a generic term for any kind of puzzle, which, when looked into, deceived the eye; cf. *Richard II.* II. 2. 18. Sometimes these glasses were called *prospectives*.

292. *inscribed this*, given his assent to this article in the treaty.

296. *addition*, title; cf. *Macbeth*, I. 3. 106, III. 1. 100.

297. *Praclarissimus*, most illustrious. The real word in the treaty was *Precarissimus*, 'most dear'; cf. the French wording *très-cher*. Shakespeare copied Holinshed's error; see Extract 23. Such points

show how closely he sometimes followed his authorities; cf. the mistakes in I. 2. 57, 77.

303. Apparently we must scan *daughter* as three syllables through prolongation of the final *r* sound—*Abbott*.<sup>o</sup>

304—311. Here and in 315—324, as in Henry's hope of having a valiant soldier-son (197—200), we have striking examples of the "irony" of history. The "irony" would appeal with special force to an Elizabethan audience who had so often seen the miserable story of the reign of the weak Henry VI. represented on the stage; cf. the Epilogue, 9—13.

306. *whose very shores look pale*. No doubt, Shakespeare was thinking especially of the white cliffs of Dover, which he describes in the famous passage in *King Lear* (IV. 6. 11—22) that has given the name "Shakespeare's cliff" to one of the heights there. Cf. also Austria's description of England in *King John*, II. 1. 23—24, as

"that pale, that white-faced shore,

Whose foot spurns back the ocean's roaring tides."

310. *advance*, lift.

319. *ill office*, mischief-making.

321. *paction*, union, agreement (Lat. *pactio*). This is Theobald's correction of the old misreadings *pation* (Folios 1 and 2) and *passion*.

326. *our marriage*; on June 2, 1420.

327. *we'll take your oath*; see *Extract 33* (3rd paragraph).

## Epilogue.

Shakespeare seems to have avoided the use of Epilogues. The only plays in which examples occur are *All's Well That Ends Well*, *Henry V.*, *Troilus and Cressida* and *The Tempest*; the doubtful works *Henry VIII.* and *Pericles*; *As You Like It* and *2 Henry IV.* (these last two Epilogues being in prose). Practically Puck's final speech in *A Midsummer-Night's Dream* is an Epilogue.

The Prologue or Epilogue of a play was not always written by the dramatist himself; if the manager of a theatre thought that some introductory or concluding lines would be an improvement, he might get some one connected with the company—one of the actors, perhaps—to compose them. Some critics consider the Epilogue of *The Tempest* unworthy of Shakespeare and not his work; others hold it to be genuine—more justly, I think.

It is difficult to believe that the Epilogue to *Troilus* was written by Shakespeare; nor, in the opinion of many critics, was the Prologue, though it has several reminiscences (such as an imitator would purposely introduce) of the Prologue of *Henry V.*

There can be no question as to the genuineness of the Epilogue to *Henry V.*

2. *bending*, i.e. under the difficulties of dramatising the story.
3. *In little room*; cf. Prologue I. 10—14, 19, 20.
4. *Mangling by starts*, i.e. marring the full greatness of their careers by giving only fragmentary glimpses of them; cf. "jumping o'er times," Prologue I. 29. *by starts*; cf. 'by fits and starts.'
6. *This star of England*; cf. Holinshed's description, "a lode-starre in honour" (Extract 84, end). *made*, blessed, made successful; cf. 'make or mar,' 'a made man.'
7. *the world's best garden*; cf. V. 2. 36. *achieved*, won.
9. Henry VI. was born in 1421; his father died the next year. *crown'd king*; at Westminster in 1429, and at Paris in 1431; so that he was rather more than an "infant" at the time. See 2 *Henry VI.* I. 1. 78—97.
13. *Which oft our stage hath shown*, i.e. in *Henry VI.* Part 1 deals with the "losing" of France, and Parts 2 and 3 with the Civil Wars which "made England bleed". These were much earlier plays than *Henry V.*, and only partly the work of Shakespeare.
14. *let this acceptance take*, let this play, *Henry V.*, find favour.

#### ADDENDA.

Act I. 2. 182. *Congreeing*, according, harmonising. So the Folio; but the word is not known to occur elsewhere, and the Quarto has *congrueth* (with similar sense), which Pope changed to *congruing*. If genuine, *congree* is probably formed from *con+gree*, a shortened form of *agree* not uncommon in the 16th century. The fact that again in *Hamlet*, IV. 3. 66, the Quarto has *congrue* (though with a different accent, *congryue*), and that there also the word is changed in the Folio, rather suggests that it was what Shakespeare really wrote in each place and that the editors of the Folio altered it as being an old-fashioned word.

Prologues II. 10, V. 30. The conception of England as an "imperial" state (i.e. an empire in its relation to the other European powers, but not with the modern notion of a "Greater Britain") was a *Tudor* idea originating in Henry VIII.'s breach with the Papacy. Shakespeare's history was coloured by the conditions and problems of his own age. Cf. the Tudor idea (carried further by the Stuarts) of the divine right of kings, so conspicuous in *Richard II.*

## GLOSSARY.

*Abbreviations :—*

A.S. = Anglo-Saxon, i.e. English down to about the Conquest.

Middle E. = Middle English, i.e. English from about the Conquest to about 1500.

Elizabethan E. = the English of Shakespeare and his contemporaries (down to about 1650).

O.F. = Old French, i.e. till about 1600. F. = modern French.

Germ. = modern German. Gk. = Greek.

Ital. = Italian. Lat. = Latin.

**NOTE:** In using the Glossary the student should pay very careful attention to the context in which each word occurs.

**abut**, Prologue 1. 21; literally 'to end at,' and so 'to border on'; F. *abouter*, from *à*, 'to, at' + *bout*, 'an end.'

**accomplish**; 'to fulfil, complete,' hence 'to complete with necessary appurtenances,' i.e. 'to equip perfectly,' as in Prologue IV. 12. Dr Murray quotes Scott's *Rokeby*, v. iv.:

"Those arms, those ensigns, borne away,  
Accomplish'd Rokeby's brave array."

Figuratively, an *accomplished* man is one equipped with acquirements and gifts; Lat. *ad*, 'to' + *complere*, 'to fulfil.'

**achieve**, III. 3. 8, IV. 3. 91, 'to win, gain'; from the notion 'to bring things successfully to a head' = O.F. *achever*, from Lat. *ad*, 'to' + *caput*, 'a head.'

**addressed**, III. 3. 55, 'ready, prepared.' Cf. 2 *Henry IV.* IV. 4. 8, "Our navy is address'd, our power collected." Literally *address* = 'to make straight'; its ultimate source being Lat. *directus*, 'straight.'



**admiration**, II. 2. 108, 'wonder, astonishment.' Elizabethan writers constantly use *admire*, and its derivatives, in the sense of Lat. *admirari*, 'to wonder.' Cf. *Revelation* xvii. 6, "And when I saw her, I wondered with great admiration"; and *Paradise Lost*, II. 677, 678:

"The undaunted fiend what this might be admired,

Admired, not fear'd."

**advance**, II. 2. 192, 'to raise, lift'; often used of uplifting a standard; cf. *King John*, II. 207, "These flags of France, that are advanced here." So in *Paradise Lost*, v. 588, "Ten thousand thousand ensigns high advanced." F. *avancer*, 'to go forward,' from F. *avant*, 'before.'

**advise**; often reflexive in Elizabethan E. = 'consider' (III. 6. 154), like F. *s'aviser*. Cf. I *Chronicles* xxi. 12, "advise thyself what word I shall bring again to him that sent me" (Revised Version "consider"). So **advice** (II. 2. 43) = 'consideration.'

**afear'd**, IV. 1. 137; used by Shakespeare = *afraid*, but distinct; *afear'd* being the past participle of *afear*, 'to frighten,' A. S. *āfēran*; and *afraid* the participle of *affray*, from Low Lat. *exfradiare*, 'to break the peace, disturb.'

**an**. Note that—(1) *an* is a weakened form of *and* (*d* often drops off from the end of a word; cf. *lawn* = *laund*); (2) *and* = 'if' was a regular use till about 1600. Cf. Bacon, *Essays* (23), "they will set an house on fire, *and* it were but to roast their egges." The 1st Folio (1623) often has *and* where modern texts print *an*. The phrase *and if* (cf. *Matthew* xxiv. 48) or *an if* really = 'if if,' since *and* or *an* by itself expresses the condition: *if* was added to strengthen it. The cognate Scandinavian word *enda* was also used = 'if.'

**ancient**, II. 1. 3; a corruption of *ensign*, through the similarity of their older forms. The full title was *ancient-bearer*; then *ancient*, like *ensign*, came to mean not only 'a standard,' but 'a standard-bearer.'

**annoy**, II. 2. 102. Shakespeare always uses it in the strong sense 'to hurt, harm.' Cf. *Julius Caesar*, I. 3. 20—22:

"Against the Capitol I met a lion,

Who glar'd upon me, and went surly by,

Without annoying me."

So Milton speaks of Samson's strength being given him that he might "annoy" the Philistines (*Samson Agonistes*, 578). Through Q. F. *anad*, 'venation' (F. *ennua*), from Lat. *in odio*, as in the phrase *est mihi in odio*, 'it is odious to me.'

**antic**, III. 2. 30, 'a buffoon, clown'; from *antic* (Lat. *antiquus*) in the sense 'odd, fantastic,' especially as said of carving and stonework. What is old (*antique*) often appears odd (*aytic*) to later generations.

**aspect**, III. 1. 9. Shakespeare always accents *aspect*. Many words retained in Elizabethan E. the French accent derived from the original Latin words. Thus Milton wrote "By policy and long *protrès* of time" (*Par. Lost*, II. 297); cf. French *proçès*, Lat. *processus*. So Shakespeare spans *accès*, *edict*, *exile*, when it suits him.

**assay**, I. 2. 151. Except in *King Lear*, I. 2. 47 and *Sonnet* 110 Shakespeare, like Milton, uses *assay*, not *essay*. O. F. *essai* or *assai* = Lat. *exagium*, Gk. ἐξάγιον, 'a weighing, trial of weight.'

**astonish**, v. 1. 36; a stronger word then, having more of its primitive sense 'to stun, strike senseless, as with a thunderbolt.' The 'Argument' of *Paradise Lost*, I. describes "Satan with his Angels lying on the burning lake, thunderstruck and astonished." Formed from the older verb *astony*—F. *étonner*, Lat. *astomare*, 'to thunder.'

**attaint**, Prologue IV. 39. Etymologically connected with the legal term *attainder* from F. *atteindre*, Lat. *attingere*, 'to reach'; but its sense in Shakespeare is nearly always that of *taint*, 'a stain, disgrace' (from Lat. *tingere*, 'to dye').

**ballad**, v. 2. 157, 'a song'; properly 'a song for dancing to,' the word being cognate with *ball*, 'a dance'; from Low Lat. *ballare*, 'to dance.'

**balm**; properly the aromatic oily resin of the *balsam*-tree: hence any fragrant oil or ointment for anointing, or soothing pain; especially the consecrated oil used at the coronation of a monarch (IV. 1. 249).

**bawcock**, III. 2. 24, IV. 1. 44. A colloquial, rather contemptuous, term of endearment='fine fellow, good fellow,' much the same as *chuck*. Cf. *Twelfth Night*, III. 4. 125, 126, "Why, how now, my bawcock! how dost thou, chuck?" F. *beau coq*.

**be**. The root *be* was conjugated in the present tense indicative, singular and plural, up till about the middle of the 17th century. The singular, indeed, was almost limited in Elizabethan E. to the phrase "if thou *beest*"; cf. *The Tempest*, v. 134, "if thou *be'st* Prospero." For the plural, cf. *Genesis* xlii. 32, "We *be* twelve brethren."

**beaver**, IV. 2. 44, 'the visor of a helmet,' i.e. the movable part which came down over the face and which the wearer could lift easily when he wanted to cool himself or eat and drink. The watchmen in

*Hamlet* say that the Ghost appeared in armour but "wore his beaver up" (I. 2. 230), so that Horatio saw the face. F. *bavière*, 'a bib,' also 'a visor' (shaped like a bib).

**Bedlam**, V. 1. 18, 'mad.' A *Bedlam* or *Bedlamite* was a common term for a lunatic, i.e. an inmate of the great lunatic asylum of that name (corrupted from *Bethlehem*). There was a set of mendicants in the 16th century known as "Bedlam beggars" because they were, or pretended to be, patients discharged from Bedlam as cured or harmless. Cf. Edgar's disguise in *King Lear* (II. 3. 14).

**bibble-babble**. Cf. *fiddle-faddle*, *tittle-tattle*, *pit-pat*. In each case the second half of the compound (e.g. *babble*) is reduplicated for emphasis, the vowel *a* weakening to *i*.

**bolted**, II. 2. 137. To *bolt* (or *boul*) is a miller's term = 'to sift meal from bran in the preparation of flour.' Cf. the figurative sense 'sifted, refined' in *Coriolanus* III. 1. 320—323:

"Consider this: he has been bred i' the wars  
Since he could draw a sword, and is ill school'd  
In bolted language; meal and bran together  
He throws without distinction."

So in *Comus*, 760, "I hate when vice can bolt her arguments," i.e. use subtle, refined reasoning. O.F. *buleter*, from an earlier form *bureter*, 'to sift through coarse red cloth' (Low Lat. *burra*).

**bonnet**, IV. 1. 201, 'a cap,' equally of men as of women; cf. *Lycidas*, 104, "His mantle hairy, and his bonnet sedge."

**bootless**, III. 3. 21, 'uselessly.' From *boot*, 'advantage, good' (A.S. *bōt*); the root being that which we get in *better*, *best*. Cf. I *Henry VI.* IV. 6. 52, "Then talk no more of flight, it is no boot," i.e. 'it is no good.' Common as an impersonal verb; cf. *Lycidas*, 64, 65:

"Alas! What boots it with uncessant care  
To tend the homely slighted shepherd's trade?"

**braggart**, II. 1. 55. The suffix *-ard*, sometimes softened into *-art*, has a depreciative force in English as in French; cf. *coward*, *drunkard*, *sluggard*. Of German origin—cf. names like *Eberhard*—and originally intensive = 'hard, strong in.'

**broach**, Prologue V. 32, 'to spit'; hence 'to pierce with a spit' (F. *broche*), and so 'to tap a cask,' i.e. begin drawing from it; then figuratively 'to begin,' as in 'to broach a subject.'

**bully**, 1. 48; first a term of endearment, then generally used as a

colloquial form of address = 'my fine friend'; cf. *A Midsummer-Night's Dream*, III. 1. 8, "What sayest thou, bully Bottom?" Stephano addresses Caliban as a "bully-monster," *The Tempest*, v. 258. Perhaps from Dutch *boel*, 'lover'; cf. Germ. *buhle*, 'lover.'

**butt**, I. 2. 186, 'aim, mark,' from the literal sense 'end' (F. *bout*, 'an end'). Cf. 3 *Henry VI.* I. 4. 29, "I am your butt, and I abide your shot."

**career**, II. 3. 119, III. 3. 20. F. *carrière*, Lat. *carraria*, i.e. *carraria via*, 'a road for carriages'; hence 'a course suitable for swift motion'; hence 'a gallop at full speed.'

**charm**, Prologue II. 38, 'to lay a spell upon.' *Charm* from Lat. *carmen*, 'song or incantation,' and *enchant* from Lat. *incantare*, still kept the notion of 'spell, magical power'; cf. *Samson Agonistes*, 934, "Thy fair enchanted cup and warbling charms." The force of the two words weakened as the belief in magic declined.

**cheerily**, II. 2. 192; the form always used by Shak.; now poetic; cf. Tennyson, *The Lady of Shalott*, "Hear a song that echoes cheerly."

**chrisom**, II. 3. 11; meant for *chrisom* = "a child in its *chrisom*-cloth; a child in its first month." The *chrisom*-cloth was "a white robe, put on a child at baptism as a token of innocence: originally, perhaps merely a head-cloth, with which the *chrisom* [i.e. unguent] was covered up to prevent its being rubbed off. In the event of the child's death within a month from baptism, the cloth was used as a shroud"; and on the church-register the child would be described as a *chrisom*. 'To die like a *chrisom*' was a proverbial phrase for a peaceful death. The *chrisom* was originally the consecrated unguent used in the administration of certain sacraments, e.g. baptism; Gk. *χρίσμα*, 'anointing, unction.' See *New English Dict.*

**churlish**, IV. 1. 15, 'rough, rude'; from *churl*, 'a boorish fellow,' A. S. *ceorl*, 'a countryman, peasant.' Cf. *A Midsummer-Night's Dream*, II. 2. 78, 79:

"Churl, upon thy eyes I throw  
All the power this charm doth owe."

**oom**, III. 6. 73, 'to learn by heart.' Often used of an actor committing his part to memory; cf. Wordsworth's Ode, *Intimations of Immortality*, 102, "The little actor cons another part." Cognate with A.S. *cunnan*, 'to know'; *cunning*, *can*.

**ooranto**, 'a quick, lively dance'; cf. "swift" (III. 5490). From

Ital. *coranto*; cf. the French form *courante*, 'a running dance,' from *courir*, Lat. *currere*. In *Twelfth Night* Sir Andrew boasts of his skill in dancing, whereon Sir Toby ironically says (I. 3. 135, 137) that he ought to show off his accomplishments more: "why dost thou not go to church in a galliard [I. 2. 252], and come home in a *coranto*?"

*cue*, III. 6. 119, 'catchword'; properly the word which is a signal to an actor to come on to the stage and speak. Some derive from F. *queue*, 'a tail,' Lat. *cauda* (cf. *queue*, 'a tail or twist of hair'), because an actor's *cue* is the tail-end of the last speech; but F. *queue* was not used so, the F. term being *réplique*. Others say (but it is not certain) that *cue* is for Q, the first letter of Lat. *quando*, 'when,' and that in the MS. copy given out to an actor of the part of a play which he had to learn, Q was marked where it was his turn to speak.

*cullion*, III. 2. 20; an abusive term = 'base wretch,' 'contemptible fellow.' Cf. Marlowe's *Edward II.* I. 4. 408, 409:

"he jets it in the court,

With base outlandish cullions at his heels" (i.e. swaggers).

Hence *cullion* = 'wretched, base' in *King Lear*, II. 2. 36, "you cullionly barber-monger!" Ital. *coglione*.

*cuttle-axe*, IV. 2. 21, 'a short sword, a cutlass,' F. *coutelas*; Lat. *cultellus*, 'a knife.' Cf. *As You Like It*, I. 3. 119, 120:

"A gallant cuttle-axe upon my thigh,

A boar-spear in my hand."

The termination *-as* got corrupted into *-axe* from a similarity of sound which made people think that the weapon was a sort of *axe*. 'Popular etymology,' i.e. common and incorrect notions as to the origin of words, influences the form often; cf. *cray-fish*, where *-fish* is a corruption of *-visse* in F. *écrevisse*, and *force-meat* (p. 193).

*dare*, IV. 2. 39; here and in *Henry VIII.* III. 2. 282 ("dare us... like larks") *dare* is an old verb meaning 'to daze, paralyse, render helpless'; distinct from the ordinary verb *dare*.

*Dolphin*; spelt *Dolphin* always in the 1st Folio; O.F. *daulphin*, 'one whose banner bears a *dolphin*' (Lat. *delphinus*); originally a title of the lords of *Dauphiny*, transferred to the eldest son or heir-apparent of the Kings of France.

*dear*, II. 2. 181, 'grievous.' The general Elizabethan sense of *dear* (cognate with Germ. *thener*) is 'that which affects us closely, whether in a good or bad way.' In Shakespeare it often has a bad sense. Cf. *Hamlet*, I. 2. 182, "my dearest foe," i.e. worst enemy; and

*Richard II.* 1. 3. 151, "The dateless limit of thy dear exile." So in *Lycidas*, 6, "Bitter constraint and sad occasion dear" The sense may have been partly due to confusion with A.S. *deor*, 'grievous.'

**earnest**, II. 2. 169, 'money paid beforehand as a pledge.' Lat. *arraha*, from Gk. ἀρραβών, 'earnest-money, pledge.'

**eke**, Prologue III. 35, 'to supplement, eke out'; cf. *eke* = 'also,' Germ. *auch*. A nickname is an *ekename* (i.e. an extra one). A.S. *dean*, 'to increase'; akin to Lat. *augere*.

**element**. It was an old belief that all existing things consist of *four elements* or constituent parts, viz. fire, water, earth, and air; that in the human body these *elements* appear as four moistures or 'humours,' viz. choler (=fire), phlegm (=water), melancholy (=earth), blood (=air); and that a man's 'temperament' or nature depends on how these *elements* or 'humours' (see II. 1. 54, note) are 'tempered,' i.e. mixed, in him. Cf. III. 7. 20, and *Twelfth Night*, II. 3. 9, 10, "Does not our life consist of the four elements?" Cleopatra, when dying, says:

"I am fire and air; my other elements

I give to baser life" (*Antony and Cleopatra*, v. 2. 292, 293).

*Element* came to be used especially of one of the four 'elements,' viz. the air and sky; cf. *Julius Caesar*, I. 3. 128, "the complexion of the element" = 'the appearance of the sky.' So in IV. 1. 100.

**farcied**, IV. 1. 252; literally 'stuffed'; F. *farcir*, 'to stuff,' Lat. *farcire*. 'Force-meat' or stuffing is really '*farcied*-meat,' but the latter sounds as if it meant 'meat forced in,' and was spelt accordingly.

**favour**, v. 2. 63, 'aspect, appearance'; from the common meaning 'face, features,' as in *Richard II.* IV. 168, "I well remember the favours of these men." Cf. *hard-favoured*, III. 1. 8, 'ugly, of repulsive looks'; and *ill-favouredly*, IV. 2. 40, 'in an ugly way.' *Favour* meant (1) 'kindness,' (2) 'expression of kindness in the face,' (3) the face itself.

**firk**; originally 'to conduct, help a man forward, on his way'; then to do it forcibly, e.g. by blows, and so 'to beat, trounce,' as in IV. 2. 27. Dr Murray quotes the old play *Damon and Pithias* (1567), "O, I had firk'd him trimly, thou villain, if thou hadst given me my sword." The older form was *ferk* = A.S. *færcian*, probably from A.S. *far* = *farr*, 'a journey.'

**gage**, IV. 1. 200, 'pledge' (F. *gage*); in chivalry the iron glove which a knight flung down as his gauntlet (F. *gant*, 'a glove') or

challenge, and to "take up" which was to accept the challenge. Cf. *Richard II.* 1. 1. 69, "Pale trembling coward, there I throw my gage," and Mowbray's reply, "I take it up" (78).

**galliard**, 1. 2. 152, 'a lively dance,' of Spanish origin; cf. Selden's *Table-Talk*, 1654, "At a solemn dancing, first you had the grave measures [i.e. slow dances], then the *corantos*, and the *galliards*." Dances were a great feature of Masques, and these names of dances often occur together in stage-directions. Cf. Jonson's *Masque of Beauty*, "After which songs they [the performers] danced *galliards* and *corantos*." Spanish *gallarda*.

**gimmel**, IV. 2. 49. Properly a *gimmel* (another form of *gemel* from Lat. *gemellus*, 'twin') was "a kind of finger-ring, so constructed as to admit of being divided horizontally into two rings"; then it came to mean 'a joint, link, connecting part,' as in the machinery of a clock. So a "*gimmel* bit" means 'a bit consisting of rings linked together.' "*Gymold* mail" was armour made of linked rings, like chain-armour; cf. the old play *Edward III.* 1. 2. 29, "Nor lay aside their jacks [coats] of gymold mail." See *New E. D.*

**gleek**, v. 1. 69, 'to jest, scoff at'; probably akin to A.S. *gelićan*, 'to trick'—from prefix *ge-* + *líc* = *lark* in modern E., 'game, fun.' Bottom in *A Midsummer-Night's Dream* flatters himself on his wit: "I can gleek upon occasion" (III. 1. 150).

**glose**, or **gloss**, 1. 2. 40, 'to interpret.' Middle E. *glosen* meant 'to make glosses, explain, interpret,' from Late Lat. *glossa*, Gk. γλῶσσα, which signified (1) the tongue, (2) a language, (3) a word, (4) an explanation of a word. The verb got the idea 'to explain *falsely*,' whence 'to deceive.' So *glosing* = 'deceptive'; cf. George Herbert, *The Dotage*, "False glozing pleasures": *Comus*, 161, "words of glozing courtesy."

**havoc**, 1. 2. 173, 'to destroy, waste.' Cf. the old phrase 'to cry *havoc*' = 'to give no quarter, to spare none,' e.g. in *Julius Caesar*, III. 1. 273, "Cry 'havoc,' and let slip the dogs of war." O.F. *havot*, 'plunder.'

**hilding**, IV. 2. 29, 'mean, worthless.' Cf. 2 *Henry IV.* 1. 1. 57, 58:

"He was some hilding fellow that had stolen

The horse he rode on."

More often in Shakespeare it is used as a noun = 'a base, good for nothing fellow'; cf. *All's Well That Ends Well*, III. 6. 3, 4: "If your lordship find him not a hilding, hold me no more in your respect."

Perhaps from the old verb *hield* or *heald*, 'to bend, lean,' hence to 'sink, droop,' whence the nautical term *heel*, 'to lean to one side as a ship.' *Hilding* was specially applied to 'a worthless horse, a jade,' i.e. one which sinks under its load. See *New E. D.*

**his**; this was the ordinary *neuter* (as well as masculine) possessive pronoun in Middle E. and remained so in Elizabethan E. Cf. *Genesis* iii. 15, "it shall bruise thy head, and thou shalt bruise *his* heel." There was also a use, not common, of *it* as a possessive, though uninflected; especially in the phrase *it own* (v. 2. 40). Cf. *The Tempest*, II. 1. 163, "of it own kind," and the Bible of 1611 in *Leviticus* xxv. 5, "of it owne accord."

Then from the possessive use of *it* uninflected there arose, about the close of the 16th century, the inflected form *its*, in which *-s* is the usual possessive inflection, as in *his*. This new form *its* came into use slowly, the old idiom *his* being generally retained by Elizabethans. There are no instances of *its* in Spenser or the Bible (1611), and only three in Milton's poetical works (*Paradise Lost*, I. 254, IV. 813, *Nativity Ode*, 106). *Its* does not occur in any extant work of Shakespeare printed prior to his death: hence it seems not improbable that the nine instances in the 1st Folio (five in a single play, *The Winter's Tale*) were due to the editors or printers of the Folio.

**hoop**, II. 2. 108, 'to shout with wonder and surprise.' O.F. *houper*; cf. 'hooping-cough.' Also spelt *whoop*, from the old tendency to prefix *w* to *h* or *r*. Cf. *whot*=*hot* in Spenser; and *wraft* for *raft* ('enraptured'). Sir Walter Raleigh's contemporaries sometimes wrote his name *Wrawly*.

**husbandry**, IV. 1. 7, 'thrift.' *Husband*=Icelandic *húsbondi*, 'master of a house,' literally 'one dwelling in a house' (*hús*).

**imp**, IV. 1. 45, 'a youngling'; literally 'a graft, scion,' from Gk. *ἐμψυτος*, 'engrafted.' Shakespeare puts it in the mouth only of characters like Pistol who use affected or bombastic speech.

**impawn**, I. 2. 21, 'to pledge'; literally 'to put in pawn.' Lat. *panus*, 'a cloth,' the readiest thing to leave 'in pawn.' Cf. Germ. *pfand*, 'a pledge,' from *panus*.

**impeachment**, III. 6. 137, 'hindrance.' The verb meant originally 'to hinder, stop'; then 'to stop a man and charge him with a crime'; F. *empêcher*. Low Lat. *impedicare*, 'to fetter.'

**impound**, I. 2. 160; literally 'to confine, like stray cattle, in a



*pound*’; from A.S. *fyndan*, ‘to *pen* up.’ A ‘*pinfold*’ is an enclosure for strayed animals.

*indirectly*, II. 4. 94, ‘wrongly’; cf. *Richard III.* 1. 4. 224, “He needs no *indirect* nor *lawless* course.” So *indirection* = ‘dishonest practices, wrong means,’ in *Julius Caesar*, IV. 3. 75. Lat. negative prefix *in*, ‘not’ + *directus*, ‘straight’; so the metaphor is the same as in ‘straightforward’ = fair.

*kern*; a corruption of Irish *ceatharnach*, ‘a soldier.’ These *kerns* were light-armed, and in Elizabethan writers are often mentioned together with the *gallowlasses*, the heavy-armed Irish foot-soldiers. Cf. 2 *Henry VI.* IV. 9. 24—27:

“The Duke of York is newly come from *Ireland*,  
And with a puissant and a mighty power  
Of *gallowlasses* and stout *kerns*  
Is marching hitherward in proud array.”

Cf. also *Richard II.* II. 1. 155, 156:

“Now for our Irish wars:  
We must supplant those rough rug-headed *kerns*.”

*lavolta*, III. 5. 30; a lively kind of waltz, in which the dancers had to execute lofty capers; cf. *Troilus and Cressida*, IV. 4. 87, 88:

“I cannot sing,  
Nor heel the *high* lavolt, nor sweeten talk.”  
Of Italian origin (*la volta*, ‘the turn’), like many Elizabethan pastimes.

*lazar*, I. 1. 15, ‘a beggar afflicted with disease,’ especially leprosy (II. 1. 70), like the beggar Lazarus, “full of sores,” in the parable (*Luke* xvi. 19).

*leas*, v. 2. 44; properly ‘meadows,’ i.e. grass land, as in “The lowing herd winds slowly o’er the lea” (*Gray’s Elegy*, 2). In Shakespeare it is used always of arable land; cf. *The Tempest*, IV. 1. 60, 61:

“Ceres, most bounteous lady, thy rich leas  
Of wheat, rye, barley, vetches, oats and pease.”

*let*, v. 2. 65, ‘a hindrance’; A.S. *lettan*, ‘to hinder,’ literally ‘to make late.’ Cf. *Romans* i. 13, “oftentimes I purposed to come unto you, but was let hitherto,” i.e. prevented. So in *Hamlet*, I. 4. 85, “By heaven, I’ll make a ghost of him that lets me” (i.e. tries to stop me).

*leviathan*, III. 3. 23; then commonly identified with the whale, though Heb. *Hayáthôn* = ‘any huge monster.’ Thus in *Job* xli and

*Psalm lxxiv.* 14 ("Thou brakest the heads of *leviathan* in pieces") it means 'crocodile.'

**liege**, I. 2. 258, 'lord, sovereign'; properly 'free,' O.F. *lige*, from the Teutonic root seen in Germ. *ledig*, 'free.' "A *liege* lord was a lord of a free band, and his *lieges* were privileged free men, faithful to him, but free from other service" (Skeat). Gradually *liege* lost the notion 'free,' and came to mean 'subject'; partly through confusion with Lat. *ligatus*, 'bound.'

**like**, Prologue, III. 32; IV. 1. 16, 'to please'; the original sense. Cf. *King Lear*, II. 2. 96, "His countenance likes me not." A.S. *lician*, "to please, lit. to be *like* or suitable for"—Skeat.

**marry**, corrupted from the name of the 'Virgin Mary'; cf. *Lady* (II. 1. 31) and "by'r lady"='by our Lady,' i.e. the Virgin. Such expressions dated from the pre-Reformation times in England. The common meanings of *marry* are 'indeed, to be sure,' and 'why' as an expletive.

**mettle**, 'disposition, temper' (III. 1. 27); especially 'high temper, bold spirit' (III. 5. 14, 28); cf. 'on his mettle.' *Mettle* is only another spelling of *metal* (Lat. *metallum*).

**mickle**, II. 1. 61, 'great'; cf. *Comus*, 31, "A noble peer of mickle trust and power." The Middle E. *mikel*, is a variant form of *muchel*, 'great,' whence *much*. The primitive sense of *much* is seen in some names of places, e.g. *Much-Wenlock*, i.e. Great Wenlock.

**mistook**, III. 6. 79. Elizabethans often use the form of a past tense as a past participle; and conversely with certain verbs, e.g. *begin*, *sing*, *spring*, the form of the past participle as a past tense. Thus Shakespeare and Milton nearly always use *sung* instead of *sang*; cf. *Paradise Lost*, III. 18, "I *sung* of Chaos and eternal Night."

**morris**, II. 4. 25; literally 'the Moorish dance'; Span. *Morisco*, 'Moorish,' from Gk. *Μαῦρος* ('the dark people').

**naught**, I. 2. 73=*naughty*, which is always used by Shakespeare='bad, good for *naught*'; cf. *The Merchant of Venice*, v. 91, "So shines a good deed in a *naughty* world." Cf. *Proverbs* vi. 12, "A *naughty* person, a wicked man." *Naught*=*ne*, the old negative + *aught*.

**nice**; Lat. *nescius*, 'ignorant.' It first meant 'foolish,' as in Chaucer, then 'foolishly particular, fastidious,' e.g. 'prudish' (v. 2. 248, 253); then 'subtle, sophistical' (I. 2. 15), since fastidiousness implies drawing fine, subtle distinctions. The original notion 'foolish' often affects the

Elizabethan uses of *nice*, which is noticeable as having improved in sense.

**orisons**, II. 2. 53, 'prayers.' O.F. *orison*; Lat. *oratio*. Hamlet bids (III. 1. 89, 90) Ophelia pray for him:

"The fair Ophelia! Nymph, in thy orisons  
Be all my sins remember'd."

**owe**, IV. 6. 9. Originally = 'to possess,' then, 'to possess another's property,' and so 'to be in debt for.' For the old sense cf. *Macbeth*, I. 4. 10, "To throw away the dearest thing he owed." Akin to *own*.

**parle**, III. 3. 2, 'conversation, conference,' especially between enemies; cf. *King John*, II. 1. 205, "Our trumpet call'd you to this gentle parle"; more often *parley*. F. *parler*.

**peevish**, III. 7. 109, 'silly, foolish.' Shakespeare commonly applies the word thus, without any notion of ill-temper or fretfulness, to children; cf. *Richard III.* IV. 2. 100, "When Richmond was a little peevish boy." The original idea was 'making a plaintive cry,' as the *peewit* does.

**plain-song**, III. 2. 5, 6, = a melody in its simplest form without variations or *descant*. Cf. Jeremy Taylor, "after the angel had told his message in plain song, the whole chorus joined in descant." It was a traditional description of the cuckoo's simple note; cf. *A Midsummer-Night's Dream*, III. 1. 134, "The plain-song cuckoo gray."

**pleached**, V. 2. 42, 'intertwined, interwoven.' Cf. *Much Ado About Nothing*, I. 2. 10, "a thick-pleached alley in mine orchard" and Tennyson's early poem *A Dirge* V:

"Round thee blow, self-pleached deep,  
Bramble roses, faint and pale,  
And long purples of the dale."

The cognate and commoner form is *plash*; they are allied to *plait* and *pleat*, the root of them all being that seen in Lat. *plicare*, 'to fold,' and Gk. *πλέκω*.

**port**, Prologue 1. 6, 'bearing, deportment,' implying a stately bearing; F. *porter*, 'to bear, carry.' Cf. *Comus*, 297, "Their port was more than human, as they stood."

**purchase**. First to hunt after (F. *pour* + *chasser*); "then to take in hunting; then to acquire; and then, as the commonest way of acquiring is by giving money in exchange, to buy." For the sense 'to acquire, get,' see IV. 7. 166, and 1 *Timothy* iii. 13, "they that have used the

office of a deacon well purchase to themselves a good degree" (Revised Version 'gain').

**purse**, II. 2. 10. Low Lat. *bursa*=Gk. *βύρσα*, 'a skin'; cf. *bursar*, *disburse*, and F. *bourse*. There was a Middle E. form *burs*. Skeat says that the softening from *b* to *p* is very rare, but occurs in *peat*, originally 'beat'.

**quick**, II. 2. 79, 'living, lively'; cf. "the quick and the dead." Hence *quicken*, 'to make alive'; cf. *Psalm* cxix. 25, "quicken thou me according to thy word." Remotely allied to Lat. *vivus*, 'living.'

**quotidian**, II. 1. 112, 'a fever with daily paroxysms' (Lat. *quotidianus*, 'daily'). Cf. *As You Like It*, III. 2. 383, "he seems to have the quotidian of love upon him" (i.e. fever).

**raught**, IV. 6. 21=Middle E. *raughte*, preterite of *rechen*, 'to reach' (A.S. *rēcan*). Cf. *The Faerie Queene*, I. 9. 51, "He to him raught a dagger sharpe and keene," and II. 4. 5, "Sometimes she raught him stones, wherewith to smite."

**rote**, III. 6. 70; always in this phrase *by rote*= 'by heart,' literally 'in a beaten track or route'; cf. *routine*. From O.F. *rote*, modern F. *route*, 'way'; Lat. *rupta* (i.e. *rupta via*), 'a way broken through obstacles.'

**sack**, II. 3. 26; formerly also written *sack*; a general name for the light dry wines imported from Spain and the Canary Isles, e.g. 'Sherris-sack' (as *sherry* was often called) and 'Canary-sack.' Span. *seco*, 'dry'; cf. F. *vin sec*.

**sad**, 'grave, serious,' without any notion of sorrow; a common use then. Cf. *Twelfth Night*, III. 4. 5, 6:

"Where is Malvolio? he is sad and civil,

And suits well for a servant with my fortunes."

So in *Comus*, 189, "Like a sad votarist in palmer's weed." Cf. *sadly*= 'seriously'; as in *Romeo and Juliet*, I. 1. 207, "But sadly tell me who." The original sense was 'sated'; A.S. *sæd* being akin to Lat. *satis*.

**scald**, V. 1. 5, 30; used like 'scurvy' as a term of disgust; short for *scalled*, 'afflicted with the *scale*,' i.e. a skin-disease.

**scamble**; literally 'to stir, bustle about, in an eager, confused way'—hence *scambling*, 'turbulent, disordered' (I. 1. 4); then 'to struggle for' (V. 2. 199). The monks had a term *scambling-days*= "days in Lent when no regular meals were provided, but every one scrambled and

shifted for himself as best he could." The verb *scamble* appears in the ('assibilated') form, *shamble*, 'to walk badly'; and is connected with *scamper*. See *Century Dict.*

**secure**, Prologue, IV. 77. Elizabethan writers often use *secure* = 'too confident, careless,' = Lat. *securus*. Cf. *Richard II.* v. 3. 43, "Open the door, secure, fool-hardy king"; and Fletcher's quibbling lines:

"To secure yourselves from these,  
Be not too secure in ease."

Hence **security** = 'carelessness' (II. 2. 44), as in *Macbeth*, III. 5. 32, 33:

"And you all know, security  
Is mortals' chiefest enemy."

**self**, I. 1. 1, 'selfsame'; the old sense, not uncommon in Elizabethan E. Cf. Morris, *Outlines*: "Self was originally an adjective = same, as 'in that selve moment' (Chaucer)." Cf. Germ. *derselbe*, 'the same.'

**snenet**; a term frequent in Elizabethan stage-directions for a set of notes on a trumpet, sounded as a signal, e.g. of departure (v. 2. 330); different from a 'flourish' (I. 2. 310). Sometimes spelt *signet*, which shows the derivation—O. F. *signet*, Lat. *signum*, 'a sign.'

**several** (I. 2. 207), 'different, separate'; cf. *Revelation* xxi. 21, "And the twelve gates were twelve pearls: every several gate was of one pearl." *Several* and *separate* both come from Lat. *separare*.

**shrewdly**; used by Shakespeare unfavourably with an intensive force = 'very,' 'quite' (III. 7. 128). This use comes from *shrewd* (the past participle of *schrewen*, 'to curse') in its old sense 'bad'; cf. *King John*, v. 5. 14, "Ah, foul shrewd news! beshrew thy very heart!"

**still**. The radical meaning of the adj. *still* is 'abiding in its place'; hence = 'constantly, ever,' as an adverb. Cf. "the still-vexed Bermoothes," i.e. continually disturbed by storms, *The Tempest*, I. 2. 229.

**swasher**, III. 2. 28, 'a bully, braggart'; cf. *swash-buckler*. So *swashing* = 'swaggering' in *As You Like It*, I. 3. 122:

"We'll have a *swashing* and a martial outside,  
As many other mannish cowards have."

**suggest**, II. 2. 114, 'to tempt, incite to do evil.' Cf. *Richard II.* III. 4. 75, 76:

"What Eve, what serpent, hath suggested thee  
To make a second fall of cursed man?"

So the noun means 'temptation' in *Macbeth*, I. 3. 134, "why do I yield to that suggestion?"

**sutler**, II. 1. 104. A word of Dutch origin, from a root meaning 'to drudge, do dirty work,' cognate with Germ. *sudeln*, 'to sully,' e.g. the hands by doing menial work.

**tike**, II. 1. 27, 'cur'; commonest now in the sense 'fellow' (cf. 'Yorkshire tikes'), said generally in an uncomplimentary sense. Icelandic *tík*, 'a cur.'

**trick**, III. 6. 74, 'to dress up, adorn.' From Dutch *trek*, 'a trick, a neat contrivance'; whence the idea 'neat appearance.' Cf. *Lycidas*, 167—171:

"So sinks the day-star in the ocean bed,  
And yet anon repairs his drooping head,  
And tricks his beams, and with new-spangled ore  
Flames in the forehead of the morning sky."

**tucket**, IV. 2. 35, 'a flourish, set of notes played on the trumpet or cornet as a signal.' Generally found in stage-directions; cf. Ben Jonson, *The Case is Altered*, 1. 2, end, "*A tucket sounds. Exeunt severally.*" Ital. *toccata*, 'a prelude, flourish,' from *toccare*, 'to touch.'

**tun**, 1. 2. 255, 'a cask'; the same word as *ton*, 'a weight.' Cf. Germ. *tonne*, 'a cask, weight.' From Late Lat. *tunna*; allied to *tinca*, 'a wine-vessel, cask.'

**umbered**, Prologue, IV. 9, 'darkened.' The noun *umber* (= 'a species of brown ochre') is from "F. *ombre*, short for *terre d'ombre*, lit. 'earth of shadow,' a brown earth used for shadowing in paintings"—*Skeat*. In *As You Like It* (1. 3. 113, 114), Celia thinks it will increase her disguise if she stains her face:

"I'll put myself in poor and mean attire,  
And with a kind of umber smirch my face."

**vaward**, IV. 3. 130, 'vanguard of the army'; another spelling of *vanward*=O. F. *avantwarde*, 'foreguard.' For a similar abbreviation of F. *avant*, 'before,' cf. *vaunt-courier*=F. *avant-courreur*, 'forerunner,' in *King Lear*, III. 2. 5.

**well-a-day**, II. 1. 31; said to be a corruption of *wellaway*, an exclamation of sorrow; A.S. *wā lā wā*, literally 'wo! lo! wo!'

**whiffler**, Prologue v. 12; "an officer who walked first in processions, or before persons in high stations, on occasions of ceremony"; originally "a piper who preceded an army or a procession"; the word being derived from *whiffle*, 'to blow in whiffs or gusts,' like a man blowing a pipe. Hanmer says: "The name is still [1744] retained in London,

and there is an officer so-called that walks before their companies at times of public solemnity" (i.e. the City-companies, such as the Goldsmiths, Drapets).

**wot**, IV. 1. 271, this is present tense of the 'anomalous' verb *wit*, 'to know,' A. S. *witan*. The Bible (1611) preserves the past tense *wist*, e.g. in *Mark* ix. 6, "he wist not what to say." Akin to Germ. *wissen*, 'to know'; also to Lat. *videre*.

**wreck**; in the 1st Folio always spelt *wrack*, the usual form till late in the 17th century, and in some passages the rhyme requires it. Cf. *Macbeth*, v. 5. 51, 52:

"Ring the alarum-bell! Blow wind! come, wrack!

At least we'll die with harness on our back."

From A. S. *wrecan*, 'to drive,' the *wrack* or *wreck* being that which is driven ashore.

**yearn**, IV. 3. 26, 'to grieve'; used both personally (II. 3. 3, 6) and impersonally (IV. 3. 26). Cf. *Richard II.* v. 5. 76, "O, how it yearn'd my heart when I beheld," and *Julius Caesar*, II. 2. 129:

"The heart of Brutus yearns to think upon!"

Sometimes the 1st Folio has *earn*; cf. *The Faerie Queene*, III. 10, 21, "And ever his faint heart much earned at the sight." Chaucer uses *ermen*, 'to grieve.' The form *earn* comes from A. S. *earnian*, 'to be sad,' and *yearn* from *ge-earnian*, where *ge-* (afterwards softened to *y*) is merely a prefix that does not affect the sense. The A. S. adj. *earn*, 'poor, sad' is akin to Germ. *arm* 'poor.' (*Yearn*, 'to long for,' is a different word.)

## ADDENDUM.

**nim** or **nym**, 'to steal.' Dictionaries cite Butler's *Hudibras* I. 1. 598:

"They'll question Mars, and by his look  
Detect who 'twas that nimm'd a cloak."

The verb *nimen*, 'to take,' A. S. *niman*, is very common in Middle E.; cf. the cognate Germ. *nehmen*. So *nimble* means literally 'ready to catch, seize,' being the Middle E. *nimel* (with intrusive *b*), from A. S. *nummel*, 'taking, quick at taking,' hence, 'active, *nimble*' (in the modern sense). And in connection with the Corporal's name, we may remember the colloquialisms "*nimble-fingered*" = 'pilfering,' and "*nimble-fingered gentry*" = 'pick-pockets'

## APPENDIX.

## A.

## THE GLOBE THEATRE.

The Globe Theatre on the Bankside was built in 1599, the year of the composition of *Henry V.* It was built by the famous actor Richard Burbage and his brother. Richard Burbage was "a life-long friend of Shakespeare" and the original representative of Hamlet and of "the leading parts in the poet's greatest tragedies." Externally octagonal in shape, the theatre was circular inside and constructed of wood: hence Shakespeare's description of it as "this wooden O" (Prol. 1 13); we can imagine the sweeping gesture with which an Elizabethan actor would emphasise "this."

"After 1599 the Globe was mainly occupied by Shakespeare's company [of actors], and in its profits he acquired an important share. From the date of its inauguration until the poet's retirement, the Globe—which quickly won the first place among London theatres—seems to have been the sole play-house with which Shakespeare was professionally associated." It was burnt down on June 29, 1613, during a performance of *Henry VIII.*, through the firing of some cannon on the stage at the point where (I. 4. 64) the king and his masqued friends visit Wolsey's palace; some of the burnt paper or wads igniting the thatched roof—(Lee, *Life of Shakespeare*, pp. 37, 38, 260, 261).

Presumably the shape of the theatre suggested its name and the sign over the entrance. The sign was a figure of Hercules bearing the Globe (i.e. Universe) on his back. The motto of the sign was *totus mundus agit histrionem*, which may be roughly translated in Shakespeare's own words (written, no doubt, with the familiar motto in his mind's eye), "All the world's a stage," *As You Like It*, II. 7. 139.



## SHAKESPEARE AND BEN JONSON.

Editors refer to an almost certain (and rather sarcastic) reference to *Henry V.*, more especially to Prologues II. 37—39 and IV. 49—52, in the Prologue to Ben Jonson's *Every Man in His Humour*, where he invites the audience to see

"One such to-day as other plays should be,  
Where neither chorus wafts you o'er the seas" etc.;

nor will a stage-army

"with three rusty swords,  
And help of some few foot and half-foot words,  
Fight over York and Lancaster's long jars<sup>1</sup>,  
And in the tiring-house bring wounds to scars<sup>2</sup>."

The same Prologue ends with a satirical glance at the public taste for "monsters" on the stage, and this is thought to be an allusion to Caliban in *The Tempest*, a play at which (as well as at *The Winter's Tale*) Jonson undoubtedly sneers in the *Induction* to his comedy of *Bartholomew Fair*.

The date of *Every Man in His Humour* is 1598 (i.e. earlier than *Henry V.*). The Prologue, however, may have been added later, as it was not printed in the Quarto edition (1601) of the play but appeared first in the Folio edition of Jonson's works, published in 1616, the year of Shakespeare's death.

Again, in the *Induction* to one of Jonson's last comedies *The Staple of News* (acted 1625) there is a gibe at the famous words in *Julius Caesar*, III. I. 47, "Caesar doth not wrong"—a passage on which Jonson comments adversely in his prose-work called *Discoveries*. On the whole, in spite of his lines to Shakespeare's memory, and of his statement in the *Discoveries* that he "loved the man, on this side idolatry, as much as any," it may, at least, be doubted whether Jonson contemplated the infinitely greater success of Shakespeare's plays with unqualified satisfaction. They represented the triumph of that romantic method to which Jonson with his classical tastes was opposed.

<sup>1</sup> A glance, one can hardly doubt, at 2 and 3 *Henry VI.* and *Richard III.*

<sup>2</sup> A satirical reference to the disregard of the 'Unity of Time' which is seen where a man is wounded in one scene but reappears in the next with his wound already healed.

## FALSTAFF'S DEATH.

We may thank the Hostess for the fine phrase in which she sums up the tragedy of Falstaff's end: "the king has killed his heart" (II. 1. 81). Fully to understand that tragedy, and the truth of the Hostess's words, we ought of course to know the intimacy, as pictured in *Henry IV.*, between Prince Hal in those "wild" days and Falstaff; to know also how Falstaff hoped to use the influence which he imagined he possessed over the young king, and how that hope was shattered by Henry's banishing his old companion for ever from his presence, and sending him to prison. We should, at least, read the last scene of *2 Henry IV.*

A mere mention in *Henry V.* of the knight's end is not at all what the spectators of *2 Henry IV.* must have expected. In the Epilogue to that play Shakespeare held out a promise to them:

"If you be not too much cloyed with fat meat, our humble author will continue the story, with Sir John in it, and make you merry with fair Katharine of France: where, for anything I know, Falstaff shall die of a sweat, unless already a' be killed with your hard opinions."

The reason why Shakespeare did not fulfil this promise is not far to seek. There was simply no place for Falstaff in *Henry V.* He would have been quite out of harmony with its heroic tone. He could but be himself—the dissolute, irresistibly diverting knight of *Henry IV.*—and such a one could not be the friend of Henry V. Their intimacy was a thing of the past: that past which the world had so misjudged (cf. I. 1. 51—66), and of which Henry himself did not much care to be reminded (I. 2. 266—272). Falstaff's presence in *Henry V.* must have meant, sooner or later in the action, a scene of rebuke similar to the pitiful episode in *2 Henry IV.* (v. 5), because Falstaff would have presumed on his former intimacy with Prince Henry; and such a scene would have detracted from our admiration of the king.

It was probably disappointment at the non-fulfilment of his promise to "continue the story, with Sir John in it," that "inclined Queen Elizabeth to command the poet to produce Falstaff once again, and to show him in love or courtship. This was, indeed, a new source of humour, and produced a new play from the former characters"—*Johnson*. The reference is to *The Merry Wives of Windsor*, which, according to an old tradition, was written at the request of Queen Elizabeth. Probably *The Merry Wives* came just after *Henry V.*: if it was the earlier of the two plays, that fact is in itself a sufficient reason why Falstaff was not reintroduced in the historical drama.

DRAMATIC<sup>1</sup> IRONY.

One of the most effective of dramatic devices is the use of "irony." Roughly, "irony" may be said to lie in the difference between the facts as known to the audience and as imagined by the characters of the play or by some of them. Thus in *Henry V.* II. 2. 12—69 the situation is pregnant with "irony" because the audience know (6, 7) that the conspiracy has been revealed to Henry, while the conspirators imagine that it is still a secret. Hence for the audience Henry's bearing, and many of his remarks, have a significance which is quite lost upon the conspirators themselves, who on their part are unconscious that their hollow protestations of loyalty are being estimated at their true value. The incident of the pardon (39—60) is introduced—we may remember that it has no parallel in Holinshed's account—entirely for the sake of the "irony." The conspirators urge Henry to be stern, and the audience know how their pleading will recoil upon themselves (79—83). This is "irony" of situation. It often takes the form of attributing to a character a bold, self-confident tone just when he is, as the audience know, on the brink of some catastrophe, as the conspirators are. Thus in *Richard II.* the king, in spite of his reverses, gives vent (III. 2. 54—62) to triumphant confidence in his cause just when he is about to know what the audience know already, and feel that he must shortly know, viz. that the Welsh army on which his hope rests (cf. 76, 77) has dispersed. For similar "irony" of situation cf. *Julius Caesar*, III. 1, where Cæsar is made to use the most exalted language about himself when we know that he is on the very edge of destruction.

Often the "irony" is verbal, the dramatist putting into the mouth of a character remarks which the audience, with their fuller knowledge of the facts, can interpret in two ways, while the speaker himself (or his fellow-characters) is quite unconscious of any secondary point in his words. Thus in *Twelfth Night* the humour and interest of the scenes in which Viola is with Olivia and Orsino turn largely upon the fact that they do not know her to be a girl, while the audience do. Shakespeare purposely makes Olivia and Orsino say things which have for the audience a point whereof the speaker is quite unconscious. In the same way many of Viola's remarks (cf. III. 1. 169—172) contain veiled allusions to her sex which the audience perceive at once, whereas Olivia or Orsino sees no allusion at all.

<sup>1</sup> The term "tragic irony" does not cover the full scope of this literary artifice, which, as we shall see, is equally used in the romantic drama for comic purposes, and equally effective, as in the classical tragic drama.

The same effect is gained in *As You Like It* through the same cause, viz. Rosalind's disguise. No more perfect specimen of verbal "irony" could be instanced than the dialogue at the end of the scene (iv. 3) where Rosalind, disguised as a youth, faints at the sight of the blood-stained handkerchief and Oliver lightly chides the "youth" for being so womanly :

*Oliver.* Be of good cheer, youth: *you a man! you lack a man's heart.*

*Rosalind.* *I do so, I confess it.* Ah, sirrah, a body would think this was well counterfeited! I pray you, tell your brother how well I counterfeited. Heigh-ho!

*Oliver.* This was not counterfeit: there is too great testimony in your complexion, that it was a passion of earnest.

*Rosalind.* Counterfeit, I assure you.

*Oliver.* Well then, take a good heart, and *counterfeit to be a man.*

*Rosalind.* *So I do: but, i' faith, I should have been a woman by right."*

Often, of course, "irony" of situation and of remark are united. Greek tragedy is full of "irony," especially verbal "irony." Indeed, it compensated to some extent for the lack of freshness in the themes treated. The chief themes of Greek tragedy were drawn from those great cycles of Hellenic myth and story which were common property, so that the audience knew from the outset what would be the course and issue of a play<sup>1</sup>. Verbal "irony" therefore, was made a partial substitute for the absence of the element of surprise and novelty. This is especially the case in the dramas of Sophocles<sup>2</sup>. It is one of the classical features of the most perfect piece of classicism in the English language—Milton's *Samson Agonistes*. As in Greek tragedy a character will let fall some seemingly casual remark which exactly describes (as the audience see) the doom that awaits him, so Samson foreshadows his own and his enemies' end literally when he says (1265—1267):

"Yet so it may fall out, because their end  
Is hate, not help to me, it may with mine  
*Draw their own ruin who attempt the deed."*

For the words *draw* and *ruin* (Lat. *ruina*, "falling") literally describe the catastrophe which the audience know to be approaching (i.e. the fall of the roof). And other illustrations from *Samson Agonistes* might be given.

<sup>1</sup> Shakespeare dramatising history was to some extent in the same position as Æschylus or Sophocles dramatising well-known legends.

<sup>2</sup> The *Iliad* classicus on "The Irony of Sophocles" is Bishop Thirlwall's essay, originally printed in the *Philological Museum* (Cambridge, 1833), vol. II. pp. 483—537.

## B.

v *Henry V.* 1. 2. 93, 94:

"And rather choose to hide them in a net  
Than amply to imbar their crooked titles."

All the Folios read *imbar* (with slight variations of spelling). The natural sense of the word is 'to bar in, i.e. to secure, defend.' With this reading the passage has been well interpreted thus: the French kings plead this Salic Law as a means of excluding Henry's claim and take refuge in intricate sophistries "instead of fully securing and defending their own titles by maintaining that though, like Henry's, derived through the female line, their claim was stronger than his." That is, the French kings take as it were half-measures in objecting unfairly to Henry's claim instead of boldly admitting that the Salic Law applies equally to the claims of both sides, but affirming that on other grounds their claim is the better.

The first two Quartos have the meaningless word *imbace*, and the third *imbrace*. There is some ground therefore for uncertainty as to what word Shakespeare really did write. Some editors reject the Folios' *imbar* as not yielding a satisfactory sense and would read *imbare*. This word is not actually found anywhere, but might have been coined by Shakespeare with the sense 'to lay open, lay bare.' It gives an antithesis to "hide," but not (as it seems to me) a good sense: for why should the French be expected to lay bare the weakness of their titles? Naturally they *would* "hide" it.

I think, then, that the Folios' reading *imbar*, as explained above, should be accepted.

*Henry V.* Prologue 11. 31, 32.

"Linger your patience on, and we'll digest  
The abuse of distance; force a play."

This reading is that of the Folios, apart from mere variations of spelling: Folios 1 and 2 have *we'll*, which is merely an obsolete form of *we'll*, the reading of Folios 3 and 4. All the Prologues, it will be remembered, are absent in the Quartos.

The sense of *digest the abuse of distance* seems to be—'satisfactorily arrange the disregard of space.' The dramatist may be said to disregard space when he transfers the scene of action from one place to another. The audience might find the changes of locality confusing;

but, says the Chorus, that shall be seen to: do your part in being patient, and we (the playwright and actors) will do our part in letting you know where you are supposed to be. And the Chorus fulfils its promise; for in this and in each of the following 'Prologues', there are explanations as to the scene of action and the changes of scene. To *digest* often means 'to bring into order': hence the meaning 'to arrange, dispose properly.' Cf. *Hamlet*, II. 2. 460, "an excellent play, well digested in the scenes"; and the Prologue (of doubtful authenticity) to *Troilus and Cressida*, 29.

*force a play*; literally 'constrain the events to make a play,' i.e. "compel the reluctant material [of history] to assume dramatic form"—*Herford*. The essential principle of historical drama is that the effective and necessary incidents should be selected from the mass of material which history presents, and that these incidents should be welded together by a sort of pressure which overrides small obstacles of time, place and strict sequence of events, and brings the incidents chosen into a close, vital relationship. For instance, in *Julius Caesar* Shakespeare assigns the murder, the reading of the will, the funeral and Antony's oration, and Octavius's arrival at Rome, to the same day. Historically, three of the incidents took place on different days of March, while Octavius did not arrive till May. But rigid adherence to history was quite incompatible with intensity of dramatic effect; it would have necessitated several scenes treating each incident separately, and the tragic force of the whole must have been frittered away.\* So the dramatist puts as it were a pressure on history and "forces" it to yield a dramatic situation. The idea that *force*=*farce* (see G.) seems to me absurd.

It is commonly held, on metrical grounds (32) chiefly, that there is some corruption of text. But a short line marks a pause more distinctly than a normal line of five feet. It seems to me just possible that Shakespeare meant line 32 to be a short line and to indicate an emphatic pause during which the arrangement of the conspiracy is supposed to be completed. Line 33 rather implies a preceding interval during which the final "agreement" was made among the conspirators as to their mode of action. Or line 32 may be intended to be a verse of five feet "with a pause for a syllable at the cæsura, and with a vocalic *r* in *force*, making the word dissyllabic, like *ferce* in II. 4. 99"—*Gollancz*.

The couplet has been "emended" in various ways; the only one which appears to have much merit is Pope's:

"Linger your patience on, and *well* digest  
The abuse of distance, *while* we force a play."

But the change of text is too great in a passage which as it stands in the Folios cannot be said to be indefensible.

*Henry V.* 11. 3. 15, 16.

"For his nose was as sharp as a pen, and 'a babbled of green fields."

The words '*a babbled*' are Theobald's emendation of the reading of the Folios, in which the passage stands thus:

"for his nose was as Sharpe as a Pen, and a Table of greene fields."

The emendation is, I should say, the most famous in the whole range of literature, and one of the most effective. It involves but a slight change of letters, and it gives a sense which is not only excellent in itself but also finds direct support in the reading of the Quartos. For in the Quartos the passage runs:

"His nose was as sharp as a pen,  
For when I saw him fumble with the sheetes,  
And talk of floures, and smile vpo his fingers ends,  
I knew there was no way but one."

Now '*a babbled of green fields*' conveys, in a more telling phrase, practically the same idea as *talk of floures*, and the context makes the idea remarkable. If, as is commonly held, the Quartos give us a rough version of *Henry V.* "from shorthand notes taken at the theatre [during the performance] and afterwards amplified," we may perhaps venture to conjecture that the transcriber remembered this noticeable point in the Hostess's description, but forgot the exact words used and attempted to convey the idea by the tamer phrase *talk of floures*. Anyhow, the Quartos' reading is strong evidence that the idea equally conveyed by *talk of floures* and by Theobald's '*a babbled of green fields*' did occur, under some form or other, in Shakespeare's own version of the passage. That idea (made striking by the context) is entirely lost in the Folios' reading and in any correction of it (such as Collier's) which retains *Table*. It should be added that Theobald was to some extent forestalled by a student who, adopting the word *talk* from the Quartos, proposed—"and '*a talked* of green fields."

Of other suggestions the best is Collier's, viz. "as sharp as a pen on a table of green *freese*," i.e. green baize, which would throw into relief

the sharp point of the pen. Somewhat similar is the proposal "a pen upon a table of green fells," i.e. a tablet or pocket-book bound with green skin.

Pope thought that the words *and a Table of greene fields* represented a stage-direction which had got foisted into the text, as did sometimes occur. "A table" (he says) "was here directed to be brought in (it being a scene in a tavern where they drink at parting), and this direction crept into the text from the margin. Greenfield was the name of the property-man in that time, who furnished implements, etc. for the actors": and the direction really was *A table of Greenfield's*. But this Greenfield is a purely imaginary person, and a more awkward moment in the scene for bringing in a table (even if one were wanted) could not have been selected.

A very few editors retain the Folios' reading on the ground that it may be one of the Hostess's blunders which we cannot hope to fathom.

Practically, however, Theobald's '*a babbled*' has established itself as what Shakespeare wrote, or would have been willing to write.

*Henry V.* III. 5. 13.

"That nook-shotten isle of Albion."

The *Century Dictionary* defines *nook-shotten* thus: "having many nooks and corners; having a coast indented with gulfs, bays, friths etc."

Compare Professor Herford's note:

"*nook-shotten*. Probably 'full of sharp angles and corners,' i.e. invaded on all sides by estuaries and inlets of the sea, so as to be naturally watery and 'slobery.' This is a well attested meaning of *nook-shotten* in dialects."

Thus interpreted, the word has reference to the irregular shape of England on the map, which the speaker contrasts mentally with the compact, square shape of his own country (Herford): just as he and the Constable contrast the moist English climate with the drier, sunnier climate of France.

Editors quote from a rare 17th century work on heraldry, called *The Academy of Armory, or a storehouse of Armory and Blazon* (1688), the expression "*a nook-shotten pane*" (of glass), which probably means an irregular-shape pane "made to suit the peculiar nooks and odd angles of Gothic window-panes."

As regards the form *shotten*, it is, of course, the obsolete past



participle=Middle E. *shoten*, A. S. *scoten*, p.p. of *scotan*, 'to shoot.' Being the passive participle it cannot be taken in the active sense 'shooting out into capes, necks of land, angles' etc. 'I suppose that *shotten* in this compound has the same sense as *shot* in such a phrase as *shot silk*, i.e. that *nook-shotten* literally means 'nook-variegated,' 'diversified with nooks,' hence 'full of nooks.' Mr Deighton notes that the form *shotten* is frequent in Elizabethan writers—e.g. that Marlowe has *blood-shotten*; cf. a "*shotten* herring," i.e. one that has spawned, 1 *Henry IV.* II. 4. 143.

Other explanations of *nook-shotten isle* are: 'an island shot into a nook;' and 'an island spawned in a nook or corner' (a figurative interpretation suggested by 1 *Henry IV.* II. 4. 143). In either case the word is presumed to have reference, not to the *shape* of England, but to its remote *situation*, away from the Continent.

But the interpretation 'full of nooks and corners' may be taken to represent the current view as to this much-discussed word.

*Henry V.* Prologue IV. 43—47.

"A largess universal like the sun  
His liberal eye doth give to every one,  
Thawing cold fear, that mean and gentle all  
Behold, as may unworthiness define,  
A little touch of Harry in the night."

There is no satisfactory explanation of the latter part of this passage. The text given above is that of the Folios. It may perhaps be best interpreted as in the note on pp. 156, 157.

Theobald changed the middle line thus:

"Thawing cold fear. *Then*, mean and gentle, all" etc.

He said, "The poet first expatiates on the real influence that Harry's eye had on his camp; and then addressing himself to every degree of his audience, he tells them he'll shew (as well as his unworthy pen and powers can describe it) a little touch or sketch of this hero in the night; a faint resemblance of that cheerfulness and resolution which this brave prince expressed in himself and inspired in his followers."

Many editors adopt the emendation. Undoubtedly, it gives an admirable sense to the whole passage, strictly in harmony with the appeals to the audience in other Prologues (e.g. in III. 10, 14, 26, V. 22) and it places a far more natural interpretation on the words *as may*

*unworthiness define.* Nor is there much force in the objection that though the Chorus is twice made to address the audience as "gentles" (Prol. I. 8, II. 35), it does not follow that the poet would address them as "*mean* and gentle." The phrase is an equivalent to 'high and low,' 'rich and poor'—all classes alike. We have *mean* used thus in III. I. 29.

Still, though the emendation may point to the true interpretation of the last two lines and a half, it is not (like Theobald's great masterpiece, II. 3. 15, 16) one of those corrections which *look* like the original reading of what is supposed to be corrupt in the reading of the Folios. One does not see how, if Theobald's line really was Shakespeare's, any printer could have turned it into the Folios' line.

Personally I am not sure that Theobald's interpretation may not be got from the Folios' reading, with the slighter of his changes, viz. placing *mean* and *gentle* between the commas so as to make it a direct address to the audience—thus: 'his eye sheds abroad an inspiring, enkindling light; so that (=therefore) all you present here, behold, we beg you, the meagre representation of Henry which we shall offer, to the best of our unworthy powers.' Still, this is strained.

Some think that between *all* and *Behold* a line or more has been lost, containing some verb to which *mean* and *gentle* (=all classes of soldiers) is the subject, and introducing an address to the audience of which *Behold* etc. is a part.

Altogether the passage is a riddle.

*Henry V. IV. 4. 4.*

"*Qualtitie calmie custure me.*"

There was an Elizabethan refrain or ballad-burden, *Calen O custure me*, taken from a popular Irish Song. This refrain is said to be a phonetic way of reproducing in English the sound of the proper Irish words *colleen age astore*, 'young girl, my treasure.' The refrain seems to have been used with different songs (as was often the case). Thus in an Elizabethan song-book called Robinson's *Handful of Pleasant Delights*, 1584 (to which Shakespeare may have owed a hint or two for the story of Pyramus and Thisbe in *A Midsummer-Night's Dream*) there is "A Sonet," [i.e. Song] of a Lover in the Praise of his Lady, to *Calen O custure me*, sung at every line's end.

Apparently, Pistol echoes the Frenchman's *qualité* in *Qualtitie*, and then is reminded, by their jingling sound, of *Calen O* in this well-known

refrain, which he thereupon quotes (or misquotes) by way of ridiculing the French that *is* as unintelligible to him as the Irish is to both of them. Note how he catches up the Frenchman's last word again in 7, 13, 18, 21, 27; also his taste for ballad-scrap, as shown earlier (III. 2. 7—10, 14—16). It seems best to retain the Folio's reading—whether *calmie* be Pistol's or the printer's mistake—rather than correct the Irish in any way. Of the suggested alterations far the best is the slight change, *caline* for *calmie*. *Caline* might well be Pistol's blundering version of *Calen O*, while *calmie* is almost too remote from it. And if *caline* was in Shakespeare's MS., the printer, not knowing the words at all, might easily misread *in* as *m*. Of course, to make Pistol quote an Elizabethan at all is an anachronism; but the poet never troubled about such trifles.

This part is wanting in the Quartos. See *Variorum Shakespeare*, pp. 424—426.

*Henry V.* IV. 4. 13.

“I will have forty moys.”

According to Skeat, a *may* is strictly ‘a piece of money,’ derived through O. F. *moi*, ‘money,’ from Portuguese *moeda*, Lat. *moneta*, ‘money’; cf. Port. *moeda d’ ouro*, literally ‘money of gold,’ and F. *moidore*=a Portuguese coin worth about 27s. now obsolete. This F. word *moidore*=*moi d’or*, ‘money of gold,’ shows that the French had a word *moi*=‘money,’ though it does not seem to be found except in the compound *moidore*. While we must not, therefore, say that *moy* is short for *moidore*, it is identical with the first part (*moi*) of that compound. Pistol obviously means ‘pieces of money.’ Formerly *moy* in this line was said to mean ‘a measure of corn,’ from O. F. *muy* or *muid*, ‘a measure,’ Lat. *modius*; 27 *moys* were equal to two tons.

Elizabethans often use *forty* to imply a large number, where no precise reckoning is needed. Cf. *The Merry Wives of Windsor*, I. 1. 205, “I had rather than *forty* shillings I had my Book of Songs here”; and *Sonnet* 2, “When *forty* winters shall besiege thy brow.” Other numbers, e.g. 3 and 13, have become significant through some ancient belief or historical event; and perhaps 40 gained some mysterious import through the Scripture. Thus, the wanderings of the Israelites lasted forty years, the fast of our Lord forty days—likewise the fast of Elijah (1 *Kings* xix. 8), and the stay of Moses on the Mount (*Exod.* xxiv. 18).

EXTRACTS FROM HOLINSHED THAT  
 • • ILLUSTRATE "HENRY V."

ACT I.

"That self bill is urged." Scene 1. 1—20.

1. 'In the second ycare of his rëigne, king Henrie called his high court of parlement, the last daie of Aprill, in the towne of Leicester; in which parlement manie profitable lawes were concluded, and manie petitions moooued were for that time deferred. Amongst which, one was, that a bill *exhibited*<sup>1</sup> in the parlement holden at Westminster, in the eleuenth ycare of king Henrie the fourth (which by reason the king was then troubled with ciuill discord, came to none effect), might now with good deliberation be pondered, and brought to some good conclusion. The effect of which supplication was, that *the temporall lands* (deuoutlie *giuen*, and disordinatlie spent by religious<sup>2</sup>, and other spirituall persons) should be seized into the kings hands; sith<sup>3</sup> the same might suffice to *mainteine*, *to the honor of the king*, and defense of the realme, *fifteene earles, fifteene hundred knights, six thousand and two hundred esquiers*, and *a hundred almesse-houses*, for *reliefe* onelie of the poore, impotent, and needie persons; *and the king* to haue cleerelie to his *coffers* *twentie thousand pounds*: with manie other prouisions and values of religious houses, which I passe ouer.'

"How now for mitigation of this bill?" Scene 1. 70—89.

2. 'This bill was much noted, and more feared, among the religious sort, whom suerlie it touched verie neere; and therefore to find remedie against it, they determined to assaie<sup>4</sup> all waies to put by and ouerthrow

<sup>1</sup> presented, brought forward The italics (a device adopted from Mr Stone's book) emphasise verbal resemblances between Holinshed and *Henry V.*

<sup>2</sup> the monastic order,—"the religious sort" in 2.

<sup>3</sup> since.

<sup>4</sup> try.

this bill: wherein they thought best to trie if they might moouē the kings mood with some sharpe inuention, that he should not regard the importunate petitions of the commons. Wherevpon, on a daie in the parlement, Henrie Chichele archbishop of Canturburie made a pithie oration, wherein he declared, how not onelie the duchies of Normandie and Aquitaine, with the counties of Aniou and Maine, and the cuntrye of Gascoigne, were by vndoubted title appertaining to the king, as to the lawfull and onelie heire of the same; but also the whole realme of France, as heire to his great grandfather king Edward the third.<sup>1</sup>

"No woman shall succeed in Salique land." Scene 2. 1—100.

3. And the archbishop spake 'against the surmised and false fained<sup>1</sup> law Salike, which the Frenchmen alledge euer *against* the kings of England in *barre* of their iust title to the crowne of France. The verie words of that supposed law are these: "*In terram Salicam mulieres ne succedant*;" that is to saie, "*Into the Salike land let not women succeed.*" Which the French glossers<sup>2</sup> expound to be the realme of France, and that this law was made by king Pharamond; whereas yet their owne authors affirme, that the land Salike is in Germanie, betweene the riuers of Elbe and Sala; and that when Charles the great had ouercome the Saxons, he placed there certaine Frenchmen, which hauing in disdeine the dishonest<sup>3</sup> maners of the Germane women, made a law, that the females should not succeed to any inheritance within that land, which at this daie is called *Messen*: so that, if this be true, this law was not made for the realme of France, nor the Frenchmen possessed the land Salike, till foure hundred and one and twentie yeares after the death of Pharamond, the supposed maker of this Salike law; for this Pharamond decessed in the yeare 436, and Charles the great subdued the Saxons, and placed the Frenchmen in those parts beyond the riuier of Sala, in the yeare 805.

'Moreouer, it appeareth by their owne writers, that king Pepine, which deposed Childerike, claimed the crowne of France, as heire generall, for that he was descended of Blithild, daughter to king Clothair the first. Hugh Capet also, (who usurped the crowne vpon<sup>4</sup> Charles duke of Loraine, the sole heire male of the line and stocke of Charles the great,) to make his title seeme true, and appeare good, (though in deed it was starke naught<sup>5</sup>), conuied<sup>6</sup> himselfe as heire to the

<sup>1</sup> feigned, pretended.

<sup>2</sup> expounders, interpreters.

<sup>3</sup> immodest.

<sup>4</sup> from, at the expense of.

<sup>5</sup> worthless

<sup>6</sup> cunningly got himself considered as.

*ladie Lingard, daughter to king Charlemaine, sonne to Lewes the emperour, that was son to Charles the great. King Lewes also, the tenth, (otherwise called saint Lewes,) being verie<sup>1</sup> heire to the said usurper Hugh Capet, could neuer be satisfied in his conscience how he might iustlie keepe and possesse the crowne of France, till he was persuaded and fullie instructed, that queene Isabell his grandmother was lineallie descended of the ladie Ermengard, daughter and heire to the aboue named Charles duke of Loraine; by the which marriage, the bloud and line of Charles the great was againe united and restored to the crowne & scepter of France. so that more cleere than the sunne it openlie appeareth, that the title of king Pepin, the claime of Hugh Capet, the possession of Lewes; yea, and the French kings to this daie, are deriued and conucied from the heire female; though they would, vnder the colour<sup>1</sup> of such a fained law, barre the kings and princes of this realme of England of their right and lawfull inheritance.*

'The archbishop further alledged out of *the booke of Numbers* this saing: "When a man dieth without a sonne, let the inheritance descend to his daughter<sup>2</sup>."'

"Stand for your own; unwind your bloody flag."

Scene 2. 101—135.

4. 'Hauing said sufficientlie for the prooffe of the kings iust and lawfull title to the crowne of France, he exhorted him to aduance<sup>3</sup> foorth his banner to fight for his *right*, to conquer his inheritance, to spare neither *bloud, sword, nor fire*; sith his warre was iust, his cause good, and his claime true. And to the intent his louing chapleins and obedient subiects of the *spiritualtie* might shew themselves willing and desirous to aid his maiestie, for the recouerie of his ancient right and true inheritance, the archbishop declared that, in their spirituall conuocation, they had granted to his *highnesse such a summe of monie, as neuer* by no spirituall persons was to any prince before those daies giuen or aduanced.'

"A saying, very old and true." Scene 2. 136—173.

5. 'When the archbishop had ended his prepared tale, Rafe Neuill, earle of Westmerland, and as<sup>4</sup> then lord Warden of the *marches*<sup>5</sup> against

<sup>1</sup> pretext

<sup>4</sup> then.

<sup>2</sup> *Numbers* xxvii. 8.

<sup>5</sup> border-districts.

<sup>3</sup> raise, uplift.

Scotland, vnderstanding that the king, vpon a couragious desire to recouer his right in France, would suerlie take the wars in hand, thought good to <sup>mooue</sup><sup>1</sup> the king to begin first with Scotland; and therevpon declared how easie a matter it should be to make a conquest there, and how greatlie the same should further his wished purpose for the subduing of the Frenchmen; concluding the summe of his tale with *this old saieing*: that, "Who so will France win, must with Scotland first begin."<sup>2</sup>

"Tennis-balls, my liege." Scene 2. 234—310.

6. 'Whilest in the Lent season the king laie<sup>3</sup> at Killingworth, there came to him from Charles Dolphin<sup>4</sup> of France certeine ambassadors, that brought with them a barrell of Paris balles; which from their maister they presented to him for a token that was taken in verie ill part, as sent in scorne, to signifie, that it was more meet for the king to passe the time with such childish exercise, than to attempt any worthie exploit....Wherefore the K. wrote to him, that yer<sup>4</sup> ought<sup>5</sup> long, he would tosse him some London balles that perchance should shake the walles of the best court in France.'

## ACT II.

The Conspiracy. Prologue 12—30; Scene 2. 1—83.

7. 'When king Henrie had fullie furnished his nauie with men, munition, & other prouisions, [he,] perceiuing that his capteines misliked nothing so much as delaie, determined his souldiors to go a ship-boord and awaie. But *see the hap!* the night before the daie appointed for their departure, he was crediblie informed, that Richard earle of Cambridge, brother to Edward duke of Yorke, and Henrie lord Scroope of Masham, lord treasurer, with Thomas Graie, a knight of Northumberland, being confederat together, had conspired his death: wherefore he caused them to be apprehended.'

"What shall I say to thee, Lord Scroop?" Scene 2. 93—142.

8. 'The said lord Scroope was in such fauour with the king, that he admitted him sometime to be his bedfellow; in whose fidelitie the king

<sup>1</sup> to urge.

<sup>2</sup> stayed.

<sup>3</sup> Dauphin It was his elder brother Lewis.

<sup>4</sup> ere.

<sup>5</sup> ought, i.e. before very long.

reposed such trust, that, when anie priuat or publike counsell was in hand, this lord had much in the determination<sup>1</sup> of it. For he represented so great grauitie in his countenance, such modestie in behauiour, and so vertuous zeale to all godlinesse in his talke,<sup>2</sup> that whatsoever he said was thought for the most part necessarie to be doone and followed. Also the said sir Thomas Graie (as some write) was of the kings priuie counsell.<sup>3</sup>

“Touching our person, seek we no revenge.” Scene 2. 151—181.

9. ‘These prisoners, vpon their examination, confessed, that for a great summe of monie which they had receiued of the French king, they intended verelie either to haue deliuered the king aliuie into the hands of his enimies, or else to haue murdered him before he should arriue in the duchie of Normandie. When king Henrie had heard all things opened, which he desired to know, he caused all his nobilitie to come before his presence; before whome he caused to be brought the offenders also, and to them said: “Hauing thus conspired the death and destruction of me, which am the head of the realme and gouernour of the people, it maie be (no doubt) but that you likewise haue sworne the confusion<sup>2</sup> of all that are here with me, and also the *desolation* of<sup>4</sup> your owne countrie. To what horror (O lord!) for any true English hart to consider, that such an execrable iniquitie should euer so bewrap<sup>3</sup> you, as for pleasing of a forren enimie to imbrue your hands in your bloud, and to ruine your owne native soile. *Reuenge* herein *touching* my *person*, though I *seeke* not; yet for the safeguard of you my deere friends, & for due preservation of all sorts<sup>4</sup>, I am<sup>5</sup> by office to cause example to be shewed. *Get ye hence therefore, ye poore miserable wretches*, to the receiuing of your iust reward; wherein *Gods* maiestie *giue you grace of his mercie, and repentance of your heinous offenses*.” And so immediatlie they were had<sup>6</sup> to execution.’

“Ambassadors from Harry King of England.” Scene 4. 65—146.

10. ‘First princelie appointing<sup>7</sup> to aduertise<sup>8</sup> the French king of his comming, King Henrie dispatched Antelope his purseuant at armes with letters to him for restitution of that which he wrongfully withheld; contrarie to the lawes of God and man: the king further declaring how

<sup>1</sup> decision, settlement.

<sup>2</sup> destruction.

<sup>3</sup> move, instigate.

<sup>4</sup> ranks, classes.

<sup>5</sup> have.

<sup>6</sup> led.

<sup>7</sup> taking such steps as befitted a

prince, i.e. not acting stealthily

<sup>8</sup> to inform.



sorie he was that he should be thus compelled for repeating<sup>1</sup> of his right and iust title of inheritance, to make warre to the destruction of christian people; but sithens<sup>2</sup> he had offered peace which could not be received, now, for fault of iustice, he was forced to take armes. Neuerthelesse exhorted the French king, *in the bowels of Iesu Christ*, to render him that which was his owne; whereby effusion of Christian blood might be auoided. These letters, cheeflie to this effect and purpose, were written and dated from Hampton<sup>3</sup> the fift of August. When the same were presented to the French king, and by his counsell well perused, answer was made, that he would take aduise<sup>4</sup>, and prouide therein as time and place should be conuenient: so the messenger [was] licenced to depart at his pleasure.'

**Preparations of the French. Scene 4. 1—64.**

11. Thereupon 'it was determined, that they should not onelie prepare a sufficient armie to resist the king of England, when so euer he arriued to inuade France, but also to stufte and furnish the townes on the frontiers and sea coasts with conuenient garrisons of men. The French king, being aduertised that king Henrie was arriued on that coast, sent in all hast the lord de la Breth constable of France, the seneshall of France, the lord Bouciqualt marshall of France, the seneshall of Henault, the lord Lignie, with other; which fortified townes with men, victuals, and artillerie, on all those frontiers towards the sea.'

**ACT III.**

**"Suppose the ambassador from the French comes back."**

Prologue 28—31.

12. Nevertheless, the French ambassador was sent again to Henrie, and 'made an eloquent and a long oration, dissuading warre, and praising peace; offering to the king of England a great summe of monie, with diuerse countries, being in verie deed but base and poore, *as a dowrie* with the ladie Catharine in mariage; so that<sup>5</sup> he would dissolue his armie, and dismisse his soldiers, which he had gathered and put in a readinesse.'

<sup>1</sup> obtaining.

<sup>2</sup> since.

<sup>3</sup> Southampton.

<sup>4</sup> consider the matter.

<sup>5</sup> on condition that.

"Before Harfleur." Scene 2. 51—59.

13. 'The duke of Gloucester, to whome the order of the siege was committed, made three mines vnder the ground; and, approaching to the wals with his engins<sup>1</sup> and ordinance, would not suffer them within to take anie rest.

'For although they with their countermining somewhat disappointed the Englishmen, & came to fight with them hand to hand within the mines, so that they went no further forward with that worke; yet they were so inclosed on ech side, as well by water as land, that succour they saw could none come to them.'

"How yet resolves the governor of the town?" Scene 3. 1—51.

14. 'The king, aduertised hereof, sent them word, that, except they would surrender the towne to him the morow next insuing, without anie condition, they should spend no more time in talke about the matter. But yet at length through the earnest sute of the French lords, the king was contented to grant them truce vntill nine of the clocke the next sundaie, being the two and twentieth of September; with condition, that, if in the meane time no rescue came, they should yeeld the towne at that houre, with their bodies and goods to stand at the kings pleasure. . . The lord Bacqueuill was sent vnto the French king, to declare in what point the towne stood. To whome the Dolphin answered, *that the kings power<sup>2</sup> was not yet assembled, in such number as was conuenient<sup>3</sup> to raise so great a siege.* This answer being brought vnto the capteins within the towne, they rendered it vp to the king of England, after that the third daie was expired; which was on the daie of saint Maurice, being the seuen and thirtieth daie after the siege was first laid. The souldiors were ransomed, and the towne sacked, to the great gaine of the Englishmen. . . The king ordeined capteine to the towne his vncke the duke of Excester<sup>4</sup>, who established his lieutenant there, one sir Iohn Fastolfe; with fiteene hundred men, or (as some haue) two thousand, and thirtie six knights.'

Henry retreats to Calais. Scene 3. 51—53.

15. 'King Henrie, after the winning of Harfleur, determined to haue proceeded further in the winning of other townes and fortresses; but, because the dead<sup>5</sup> time of the winter approached, it was determined by

<sup>1</sup> siege-implements.

<sup>2</sup> forces, army.

<sup>3</sup> suitable to.

<sup>4</sup> Exeter.

<sup>5</sup> deadly, destructive.

advise of his counsell, that he should in all convenient speed set forward, and march through the countrie towards Calis by land, least his returne as then homeward<sup>1</sup> should of<sup>2</sup> slanderous toongs be named a running awaie; and yet that tourne was adjudged perillous, by reason that the number of his people was much minished by the flix<sup>3</sup> and other feuers, which sore vexed and brought to death aboue fifteene hundred persons of the armie: and this was the cause that his returne was the sooner appointed and concluded.'

"Tis certain he hath pass'd the river Somme." Scene 5.

16. 'The French king, being at Rone<sup>4</sup>, and hearing that king Henrie was passed the riuer of Some, was much displeasèd therewith, and, assembling his counsell to the number of fife and thurtie, asked their advise what was to be doone. There was amongst these fife and thirtie, his sonne the Dolphin, calling himselfe king of Sicill; the dukes of Berrie and Britaine, the earle of Pontieu the kings yoongest sonne, and other high estates<sup>5</sup>. At length thirtie of them agreed, that the Englishmen should not depart *unfought withall*, and fife were of a contrarie opinion, but the greater number ruled the matter: and so Montioy king at armes was *sent to the king of England to defie* him as the enimie of France, and to tell him that he should shortlie have battell.'...Meanwhile the French nobles '*devised a chariot*, wherein they might triumphantlie *conueie the king captiue* to the citie of Paris; crieng to their soldiers: "Haste you to the spoile, glorie and honor!" little weening (God wot) how soone their brags should be blowne awaie.'

"The Duke of Exeter keeps the bridge." Scene 6. 1—11; 86—93.

17. 'The king of England, (hearing that the Frenchmen approched, and that there was an other riuer for him to passe with his armie by a bridge, and doubting<sup>6</sup> least, if the same bridge should be broken, it would be greatlie to his hinderance,) appointed certeine captains with their bands, to go thither with all speed before him, and to take possession thereof, and so to keepe it, till his comming thither.

'Those that were sent, finding the Frenchmen busie to breake downe their bridge, assailed them so vigorouslie, that they discomfited them, and tooke and slue them; and so the bridge was preserued till the king came, and passed the riuer by the same with his whole armie. This was on the two and twentieth day of October.'

<sup>1</sup> to England.    <sup>2</sup> by.    <sup>3</sup> flux.    <sup>4</sup> Rouen,    <sup>5</sup> nobles.    <sup>6</sup> fearing.

Bardolph "hath stolen a pax." Scene 6. 38—55; 95—109.

18. And on the march no 'outrage or offense [was] doone by the Englishmen, except one, which was, that a<sup>1</sup> souldiour took a pix<sup>2</sup> out of a church, for which he was apprehended, & the king not once remooued<sup>3</sup> till the box was restored, and the offender strangled.'...The king had 'caused proclamation to be made, that no person should be so hardie, on paine of death, either to take anie thing out of anie church that belonged to the same; or to hurt or doo anie violence either to priests, women, or anie such as should be found without weapon or armor, and not readie to make resistance....The poore people of the countrie were not spoiled, nor anie thing taken of them without paiment.'

Henry's reply to the French herald. Scene 6. 134—161.

19. 'King Henrie aduisedlie<sup>4</sup> answered: "Mine intent is to doo as it pleaseth God: I will *not seeke* your maister at this time; but, if he or his seeke me, I will meet with them, God willing. If anie of your nation attempt once to stop me in my iournie now towards Calis, at their ieopardie be it; and yet wish I not anie of you so vnaduised<sup>5</sup>, as to be the occasion that I die *your tawnie ground with your red bloud*."

'When he had thus answered the herald, he gaue him a princelie reward, and licence to depart.'

"The French camp, near Agincourt." Scene 7.

20. 'The cheefe leaders of the French host were these: the constable of France, the marshall, the admerall, the lord Ramburcs, maister of the crosbowes, and other of the French nobilitie; which came and pitched downe their standards and banners in the countie of saint Paule, within the territorie of Agincourt,...

'They were lodged euen in the waie by the which the Englishmen must needs passe towards Calis; and all that night, after their comming thither, made great cheare, and were verie merie, pleasant<sup>6</sup>, and full of game.'...And 'as though they had beene sure of victorie, [they] made great triumph; for the capteins had determined before how to diuide the spoile, and the soldiers the night before had *plaid<sup>7</sup> the Englishmen at dice*.'

<sup>1</sup> the box in which the consecrated wafer is kept in the Roman Church.

<sup>2</sup> did not leave the place.

<sup>3</sup> with deliberation.

<sup>4</sup> ill-advised, rash.

<sup>5</sup> jesting.

<sup>6</sup> played for, staked.

## ACT IV.

## "The English camp at Agincourt."

21. 'The Englishmen also for their parts were of good comfort, and nothing abashed<sup>1</sup> of the matter; and yet they were both hungrie, wearie, sore trauelled, and vexed with manie cold diseases. Howbeit, reconciling themselves with God by hoossell<sup>2</sup> and shrift<sup>3</sup>, requiring assistance at his hands that is the onelie giuer of victorie, they determined rather to die, than to yeeld, or flee.'

## Morning of the Battle. Scene 2.

22. 'When the messenger was come backe to the French host, the men of warre put on their helmets, and caused their trumpets to blow to the battell. They thought themselves so sure of victorie, that diuerse of the noble men made such hast towards the battell, that they left manie of their seruants and men of warre behind them, and some of them would not once staie for their standards: as, amongst other, the duke of Brabant, when his standard was not come, *caused a baner to be taken from a trumpet* and fastened to a speare; the which he commanded to be borne before him in steed of his standard.'

## "But one ten thousand of those men in England!" Scene 3. 16—67.

23. 'It is said, that as he heard one of the host vtter his wish to another thus: "I would to God there were with vs now so manie good soldiers as are at this houre within England!" the king answered: "I would not wish a man more here than I haue; we are indeed in comparison to the enimies but a few, but if God of his clemencie doo fauour vs, and our iust cause, (as I trust he will,) we shall speed well inough. But let no man ascribe victorie to our owne strength and might, but onelie to Gods assistance; to whome I haue no doubt we shall worthilie haue cause to giue thanks therefore<sup>4</sup>. And if so be that for our offenses sakes we shall be deliuered into the hands of our enimies, the lesse number we be, the lesse damage shall the realme of England susteine."'

<sup>1</sup> in no way downcast at their position.  
*hisset*); cf. *Hamlet*, i. 4. 77.

<sup>2</sup> confession

<sup>3</sup> receiving the sacrament (A.S.

<sup>4</sup> for it, i.e. victory.

**"Come thou no more for ransom, gentle herald."** Scene 3. 79—128.

24. 'Here we may not forget how the French, thus in their solitie, sent an herald to king Henrie, to inquire what ran<sup>s</sup>ome he would offer. Wherevnto he answered, that within two or three houres he hoped, it would so happen, that the Frenchmen should be glad to common<sup>1</sup> rather with the Englishmen for their ransoms, than the English to take thought for their deliuerance; promising for his owne part, that his dead carcas<sup>s</sup>e should rather be a prize to the Frenchmen, than that his liuing bodie should paie anie ransom.'

**"Kill the boys and the luggage!"** Scene 7. 1—10.

25. 'Certeine Frenchmen on horssebacke, whereof were capteins Robinet of Borneuill, Ruffart of Clamas, Isambert of Agincourt, and other men of armes, to the number of six hundred horsemen, (which were the first that fled,) hearing that the English tents & pavilions were a good waie distant from the armie, without anie sufficient gard to defend the same, either vpon a couetous meaning to gaine by the spoile, or vpon a desire to be reuenged, entred vpon the kings campe; and there spoiled the hails<sup>2</sup>, robbed the tents, brake vp chests, and carried awaie caskets, and slue such seruants as they found to make anie resistance....

'But when the outcrie of the lackies and boies, which ran awaie for feare of the Frenchmen thus spoiling the campe, came to the kings eares, he, (doubting<sup>3</sup> least his enimies should gather together againe, and begin a new field<sup>4</sup>; and mistrusting further that the prisoners would be an aid to his enimies, or the verie enimies to their takers in deed if they were suffered to liue,) contrarie to his accustomed gentleness, commanded by sound of trumpet, that euerie man (vpon paine of death) should incontinentlie<sup>5</sup> slaie his prisoner.'

**"Ride thou unto the horsemen on yon hill."** Scene 7. 51—61.

26. 'Some write, that the king, perceiuing his enimies in one part to assemble together, as though they meant to giue a new battell for preseruation of the prisoners, sent to them an herald, commanding them either to depart out of his sight, or else to come forward at once, and giue battell: promising herewith, that, if they did offer to fight againe,

<sup>1</sup> to bargain.    <sup>2</sup> hales, shelters.    <sup>3</sup> fearing.    <sup>4</sup> battle.    <sup>5</sup> immediately.

not onelie those prisoners which his people alreadie had taken, but also so manie of them as, in this new conflict, which they thus attempted, should fall into his hands, should die the death without redemption.

'The Frenchment, fearing the sentence of so terrible a decree, without further delaie parted<sup>1</sup> out of the field.'

"Then call we this the field of Agincourt." Scene 7. 64—87.

27. 'In the morning, Montioie king at armes and foure other French heralds came to the K., to know the number of prisoners, and to desire buriall for the dead. Before he made them answer (to vnderstand what they would saie) he demanded of them whie they made to him that request; considering that he knew not whether the victorie was his or theirs? When Montioie by true and iust confession had cleered that doubt to the high praise of the king, he desired of Montioie to vnderstand<sup>2</sup> the name of the castell neere adjoining: when they had told him that it was called Agincourt, he said, "Then shall this conflict be called the battell of Agincourt."'

And Henry 'feasted the French officers of armes that daie, and granted them their request; which busilie sought through the field for such as were slaine. But the Englishmen suffered them not to go alone, for they searched with them, & found manie hurt, but not in ieopardie of their liues; whom they tooke prisoners, and brought them to their tents.'

"What prisoners of good sort are taken, uncle?"

Scene 8. 69—102.

28. 'There were taken prisoners: *Charles duke of Orleance, nephew to the French king; John duke of Burbon; the lord Bouciquault, one of the marshals of France (he after died in England); with a number of other lords, knights, and esquires, at the least fifteene hundred, besides the common people. There were slaine in all of the French part to the number of ten thousand men; whereof were princes and noble men bearing baners one hundred twentie and six; to these, of knights, esquires, and gentlemen, so manie as made vp the number of eight thousand and foure hundred (of the which five hundred were dubbed<sup>3</sup> knights the night before the battell): so as, of the meaner sort<sup>4</sup>, not past*

<sup>1</sup> departed (F. *partir*).

<sup>2</sup> i.e. asked to be told.

<sup>3</sup> made, created.

<sup>4</sup> i.e. the "people" mentioned above.

sixteene hundred. Amongst those of the nobilitie that were slaine, these were the cheefest: *Charles lord de la Bretsh, high constable of France; Iaques of Chatilon, lord of Dampier, admerall of France; the lord Rambures, master of the crossebowes; sir Guichard Dolphin, great master of France; John duke of Alanson; Anthonie duke of Brabant, brother to the duke of Burgognie; Edward duke of Bar; the earle of Neuers, an other brother to the duke of Burgognie; with the erles of Marle, l'audemont, Beaumont, Grandpree, Roussie, Fauconberge, Foix, and Lestrake;* beside a great number of lords and barons of name.

'Of Englishmen, there died at this battell, *Edward duke of Yorke; the earle of Suffolke; sir Richard Kikelie; and Dauid Gamme, esquier; and, of all other, not aboue fve and twentie persons.*'

"Let there be sung '*Non nobis*' and '*Te Deum*.'"

Scene 8. 102—119.

29. 'And so, about foure of the clocke in the after noone, the king, when he saw no apperance of enimies, caused the retreit to be blowen; and, gathering his armie together, gaue thanks to almightie God for so happie a victorie; causing his prelats and chapleins to sing this psalme: "*In exitu Israel de Aegypto*<sup>1</sup>;" and commanded euerie man to kneele downe on the ground at this verse: "*Non nobis, Domine, non nobis, sed nomini tuo da gloriam.*" Which doone, he caused *Te Deum*, with certeine anthems to be soong; giuing laud and praise to God, without boasting of his owne force or anie humane power.'

## ACT V.

"Now we bear the king  
Toward Calais." Prologue 6—13.

30. 'When the king of England had well refreshed himselfe, and his souldiers, (that had taken the spoile of such as were slaine,) he, with his prisoners, in good order, returned to his towne of Calis.... The sixt<sup>2</sup> daie of Nouember, he with all his prisoners tooke shipping, and the same daie landed at Douer.'

<sup>1</sup> Psalm cxiv.

<sup>2</sup> It should be the sixteenth.



"How London doth pour out her citizens!" Prologue 15—28.

31. 'The maior of London, and the aldermen, apparelled in orient grained scarlet<sup>1</sup>, and foure hundred commoners clad in beautifull murrie<sup>2</sup>, (well mounted, and trimlie horssed, with rich collars, & great chaines,) met the king on Blackheath; reioising at his returne: and the clergie of London, with rich crosses, sumptuous copes, and massie censers, receiued him at saint Thomas of Waterings with solemne procession.

'The king, like a graue and sober personage, and as ene remembring from whom all victories are sent, seemed little to regard such vaine pompe and shewes as were in triumphant sort deuised for his welcomming home from so prosperous a iournie; in so much that he would not suffer his helmet to be caried with him, whereby might haue appeared to the people the blowes and dints<sup>3</sup> that were to be seene in the same; neither would he suffer anie ditties to be made and soong by minstrels of his glorious victorie, for that he would wholie haue the praise and thanks altogether giuen to God.'

At Troyes. Scene 2. 1—98.

32. Now in the year 1420 envoys of King Henry 'in the companie of the duke of Burgognie came to the citie of Trois in Champaigne the eleuenth of March. The king, the queene, the ladie Katharine them receiued, and hartlie welcomed; shewing great signes and tokens of loue and amitie. After a few daies they fell to counsell, in which at length it was concluded, that king Henrie of England should come to Trois, and marie the ladie Katharine; and the king hir father after his death should make him heire of his realme, crowne, and dignitie. It was also agreed, that king Henrie, during his father in lawes life, should in his steed<sup>4</sup> haue the whole gouernement of the realme of France, as regent thereof: with manie other couenants and articles, as after shall appeere.'

"The king hath granted every article:

His daughter first, and then in sequel all."

Scene 2. 289—330.

33. 'It is accorded betweene our father and vs, that forsomuch as by the bond of matrimonie made for the good of the peace betweene vs and our most deere beloued Katharine, daughter of our said father,

<sup>1</sup> brilliant scarlet robes.      <sup>2</sup> dark-red, mulberry-coloured velvet.      <sup>3</sup> dents, marks of blows,      <sup>4</sup> stead, place.

& of our most deere moother Isabell his wife, the same Charles and Isabell beene made our father and moother: therefore them as our father and moother we shall haue and worship, as it fitteth and seemeth so worthie a prince and princesse to be worshipped, principallie before all other temporall persons of the world.

'Also *that* our said father, during his life, *shall name, call, and write vs in French in this maner: Nostre treschier<sup>1</sup> fils Henry roy d'Engleterre heretere de France. And in Latine in this maner: Præclarissimus filius noster Henricus rex Anglia & hæres Franciæ.*

'The kings sware for their parts to obserue all the couenants of this league and agreement. Likewise the duke of Burgognie, and a great number of other princes and nobles which were present, receiued an oth.'

•

"This star of England."

34. 'This Henrie was a king, of life without spot; a prince whome all men loued, and of none disdained; a capteine against whome fortune neuer frowned, nor mischance once spurned; whose people him so seuer a iusticer<sup>2</sup> both loued and obeyed, (and so humane withall,) that he left no offense vnpunished, nor freendship vnrewarded; a terrour to rebels, and suppressour of sedition; his vertues notable, his qualities most praise-worthie.

'In strength and nimblenesse of bodie from his youth few to him comparable; for in wrestling, leaping, and running, no man well able to compare. In casting of great iron barres and heauie stones he excelled commonlie all men; neuer shrinking at cold, nor slothfull for heat; and, when he most laboured, his head commonlie vncovered; no more wearie of harnesse<sup>3</sup> than a light cloake; verie valiantlie abiding at needs both hunger and thirst; so manfull of mind as neuer seene to quinch<sup>4</sup> at a wound, or to smart at the paine; to turne his nose from euil sauour, or to close his eyes from smoke or dust; no man more moderate in eating and drinking, with diet not delicate, but rather more meet for men of warre, than for princes or tender stomachs. Euerie honest person was permitted to come to him, sitting at meale; where either secretlie or openlie to declare his mind. High and weightie causes, as well betweene men of warre and other, he would gladlie heare; and either determined them himselfe, or else for end committed them to others. He slept verie little, but that verie soundlie, in so

<sup>1</sup> *très cher.*

<sup>2</sup> judge, dispenser of justice

<sup>3</sup> armour.

<sup>4</sup> faint.

much that when his soldiers soong at nights, or minstrels plaied, he then slept fastest; of courage inuincible, of purpose vnmutable; so wischardie alwaies, <sup>his</sup> feare was banisht from him; at euerie alarum he first in armor, and formost in ordering. In time of warre such was his prouidence, bountie and hap, as he had true intelligence, not onelie what his enimies did, but what they said and intended: of his deuises and purposes, few, before the thing was at the point to be done, should be made priue.

‘He had such knowledge in ordering and guiding an armie, with such a gift to incourage his people, that the Frenchmen had constant opinion he could neuer be vanquished in battell. Such wit, such prudence, and such policie withall, that he neuer enterprised any thing, before he had fullie debated and forecast all the maine chances that might happen; which doone, with all diligence and courage, he set his purpose forward. What policie he had in finding present<sup>1</sup> remedies for sudden mischeeues, and what engines<sup>2</sup> in sauing himselfe and his people in sharpe distresses, were it not that by his acts they did plainlie appeare, hard were it by words to make them credible. Wantonnesse of life and thirst in auarice had he quite quenched in him; vertues in deed in such an estate of souereigntie, youth, and power, as verie rare, so right commendable in the highest degree. So staied of mind and countenance beside, that neuer iolie or triumphant for victorie, nor sad or damped for losse or misfortune. For bountifulnesse and liberalitie, no man more free, gentle, and franke, in bestowing rewards to all persons, according to their deserts: for his saieng was, that he neuer desired monie to keepe, but to giue and spend.

‘Although that storie properlie serues not for theme of praise or dispraise, yet what in breuitie may well be remembred, in truth would not be forgotten by sloth; were it but onlie to remaine as a spectacle for magnanimitie to haue alwaies in eie, and for incouragement to nobles in honourable enterprises. Knowen be it therefore, of person and forme was this prince rightlie representing his heroicall affects; of stature and proportion tall and manlie, rather leane than grose, somewhat long necked, and blacke haired, of countenance amiable; eloquent and graue was his speech, and of great grace and power to persuaide: for conclusion, a maiestie was he that both liued & died a paterne in princchood, a lode-starre in honour, and mirrour of magnificence; the more highlie exalted in his life, the more deepelie lamented at his death, and famous to the world alwaie.’

<sup>1</sup> immediate.

<sup>2</sup> devices.

## HINTS ON METRE.

### I. Regular Type of Blank Verse.

Blank verse<sup>1</sup> consists of unrhymed lines, each of which, if constructed according to the regular type, contains five feet, each foot being composed of two syllables and having a strong stress or accent on the second syllable, so that each line has five stresses, falling respectively on the even syllables, 2, 4, 6, 8, 10. Here is an example from *Henry V.*:

"The singling má|sons buíld|ing roófs | of góld" (1. 2. 198).

The rhythm of a line like this is a "rising" rhythm.

Blank verse prior to Marlowe, the great Elizabethan dramatist whose work influenced Shakespeare, was 'modelled strictly on this type. Further, this early blank verse was what is termed "end-stopt": that is to say, there was almost always *some* pause, however slight, in the sense, and consequently in the rhythm, at the close of each line; while the couplet was normally the limit of the sense. As an example of this "end-stopt," strictly regular verse, take the following extract from the first play written in blank verse, viz. the tragedy called *Corboðuc* (1561):

"Why should I live and linger forth my time,  
In longer life to double my distress?  
O me most woeful wight! whom no mishap  
Long ere this day could have bereaved hence:  
Mought not these hands by fortune or by fate  
I have pierced this breast, and life with iron reft?"

<sup>1</sup> The metre is sometimes called 'iambic pentameter verse,' but this and other terms, with the symbols, of Greek prosody should be avoided, since classical metres, Greek and Latin, are based on a different principle from English prosody. The basis of classical metre is the "quantity" of syllables, and this is represented by the symbols — (long syllable) and ∪ (short). The basis of English metre is stress or accent (i.e. the stress laid by the voice on a syllable in pronouncing it); and stress should be represented by the symbols ' (strong stress) and ' (weak).

If the whole of *Henry V.* were written in verse of this kind the effect, obviously, would be intolerably monotonous. Blank verse before Marlowe *was* intolerably monotonous, and in an especial degree unsuited to the drama, which with its varying situations and moods needs a varied medium of expression more than any other kind of poetry. Marlowe's great service to metre, carried further by Shakespeare, was to introduce variations into the existing type of the blank decasyllabic measure. In fact, analysis of the blank verse of any writer really resolves itself into a study of his modifications of the "end-stopt" regular type.

## II. Shakespeare's Variations of the Regular Type.

The chief variations found in Shakespeare (some of them often combined in the same line) are these:

1. *Weak stresses.* As we read a passage of blank verse our ear tells us that the stresses or accents are not always<sup>1</sup> of the same weight in all the five feet of each line. Thus in the line

"For nów | sits ex|pectá|tion in | the air" (Prol. II. 8)

we feel at once that the stress in the 4th foot is not equal to that which comes in the other feet. A light stress like this is commonly called a "weak stress." Two weak stresses may occur in the same line, but rarely come together. The foot in which a weak stress is least frequent is the first. It is perhaps with prepositions that a weak stress, in any foot, occurs most often.

Here are lines with weak stresses:

"And the | mute wón|der lírk|eth in | men's éars" (I. I. 49).

"A kíng|dom fòr | a stá|ge, | prínces | to áct" (Prol. I. 3).

"The poór | mechá|nic pór|ters crów|ing in

Their heá|vy búr|dens á|t | his ná|rrow gá|te" (I. 2. 200, 201).

"Rú|ling | in lá|ge | and á|mp|le é|mp|ery" (I. 2. 226).

"Now én|tertáin | conjéc|ture óf | a tíme

When créep|ing múr|mur ánd | the pó|ring dá|rk

Fills the | wide vés|sel óf | the ú|ní|vèrse" (Prol. IV. 1-3).

"Óthers, | líke só|ldiers, ár|med in | their stíngs" (I. 2. 193).

"As wá|ters tò | the súck|ing óf | a gúlf" (II. 4. 10).

"The ár|mourèrs, | accóm|plishíng | the kí|ghts" (Prol. IV. 12).

<sup>1</sup> Dr Abbott estimates that rather less than one line of three has the full number of four strong stresses, and that about two lines out of three have four strong stresses.

It may not be amiss to remind the young student that in reading a passage of Shakespeare aloud he should be careful to give the weak stresses as weak, i.e. not lay the same emphasis indiscriminately on all the stressed syllables.

2 *Inverted stresses*<sup>1</sup>. The strong stress may fall on the first of the two syllables that form a foot—as the student will have observed in several of the lines quoted above. The following extracts also contain examples:

“Cárry | them hère | and thére | júmping | o’er times,  
Túning | th’ accómplishmènt | of mány yéars  
Intò | an hoúr-glass” (Prol. 1. 29—31).

“Gálling | the gléan|ed lánd | with hó | assáys,  
Gírding | with griév|ous siége | cástles | and tówns” (1. 2. 151, 152).

“Posséss | them nó | with féar ; | táke from | them nów  
The sènsè | of réck’ning” (IV. 1. 279, 280).

“And críes | aloud, | ‘Tárry, | dear cou|sin Súf(folk)’” (IV. 6. 15).

“He smíld | me ín | the fáce, | raúght me | his hánd” (IV. 6. 21).

Inversion of the stress is most frequent after a pause: hence the foot in which it occurs most often is the first (i.e. after the pause at the end of the preceding line). There may be two inversions in one line, as some of the examples show; but they are seldom consecutive. This shifting of the stress generally *emphasises* a word. It also varies the regular “rising rhythm” of the normal blank verse by a “falling rhythm.”

3. *Extra syllables*. Instead of ten syllables a line may contain eleven or even twelve. An extra syllable, unstressed, may occur at any point in the line, and usually comes before a pause: hence it is commonest in last foot (the end of a line being the commonest place for a pause), and frequent about the middle of a line (where there is often a break in the sense or rhythm). Compare

“Why só | didst thou : | cóme they | of nó|ble fám’(ly)?” (II. 2. 129).

“Léash’d ín | líke hóúnds, | should fám|ine, swórd | and fire  
Crouch for | emplóy(ment). | But párdon, gén|tles, áll”

(Prol. 1. 7, 8).

<sup>1</sup> Cf. Mr Robert Bridges's work, *Milton's Prosody*, pp. 29—31, where Milton's use of inversions is fully analysed and illustrated in a way that helps the study of Shakespeare's inversions.

"Néver | was món|arch bét|ter féar'd | and lóv'd

Than ís | youŕ ínájés(ŕy) : | there's nóť, | I thínk, | a súb(ject)"  
(II. 2. 25, 26).

"And só | the prínce | obsúr'd | his cón|templá(tion)" (I. 1. 63).

"To víew | the fiéld- | in sáfe|ty ànd | dispóse  
Of theí | dead bód(ies). |

I téll | thee trú|ly, hér(ald)" (IV. 7. 78, 79).

An extra syllable, unstressed<sup>1</sup>, at the end of a line, as in the first and last of these examples, is variously called a "double ending" and a "feminine ending." The use of the "double ending" becomes increasingly frequent as Shakespeare's blank verse grows more complex. "Double endings" increase<sup>2</sup> from 4 per cent. in *Love's Labour's Lost* to 33 in *The Tempest*, middle plays such as *Henry V.* having a percentage of about 18. The percentage of "double endings" is therefore one of the chief of the metrical tests which help us to fix the date of a play. In fact the use of "double endings" is the commonest of Shakespeare's variations of the normal blank verse. The extra syllable at the end of a line not only gives variety by breaking the regular movement of the ten-syllabled lines, but also, where there is no pause after it, carries on the sense and rhythm to the next line.

Sometimes two extra syllables occur at the end—less commonly, in the middle—of a line. Compare

"That név|er máy | ill óf|fice, òr | fell jeál(ousy)" (V. 2. 319).

"Toók it | too eá(gerly) : | his sól|diers féll | to spoíl"  
(*Julius Caesar*, V. 3. 7).

This licence is specially frequent with proper names; compare

"My Lórd | of Wést|morelánd, | and ún|cle Éx(eter)" (II. 2. 70).

"My déar | Lord Glós|ter, ànd | my goód | Lord Éx(eter)"  
(IV. 3. 9).

The number of lines with two extra syllables increases much in the later plays of Shakespeare.

#### 4. *Unstopt (or Run-on) verse.* The blank verse of Shakespeare's

<sup>1</sup> An extra syllable that bears or would naturally bear a stress is rare in Shakespeare. The use of such syllables at the end of a line is a feature of Fletcher's verse, and the frequent occurrence of them in *Henry VIII.* is one of the metrical arguments that he wrote a good deal of that play. Milton has one or two instances in *Comus*; cf. 633, "Bore a bright golden flower, but not in this (soil)."

<sup>2</sup> The metrical statistics in these "Hints" are taken from various sources.

early plays shows clearly the influence of the rhymed couplet which he had used so much in his very earliest work.\* In his early blank verse the rhyme indeed is gone, but the couplet form remains, with its frequent pause of sense, and consequently of rhythm, at the end of the first line, and its still more frequent stop at the end of the second. Lines of this type mark only the first step in the evolution of blank verse: freedom in the expression of sense and varied rhythm are still absent; and freedom and variety come only when the sense "runs on" from one line to another.

If at the end of a line there is any pause in the sense, however slight—such a pause for instance as is marked with a comma—the line is termed "end-stopt." If there is no pause in the sense at the end of the line it is termed "unstopt" or "run-on." There is a progressive increase of "unstopt" verse in the plays. The proportion of "unstopt" to "end-stopt" lines is in *Love's Labour's Lost* only 1 in 18 (approximately); in *The Winter's Tale* it is about 1 in 2. The amount, therefore, of "unstopt" verse in a play is another of the metrical tests by which the period of its composition may, to some extent, be inferred.

The rhythm of a line depends greatly on the sense: where there is any pause in the sense there must be a pause in the rhythm. The great merit of "unstopt" blank verse is that the sense by overflowing<sup>1</sup> into the next line tends to carry the rhythm with it, and thus the pauses in the rhythm or time of the verse, instead of coming always at the end, come in other parts of the line.

5. *A syllable sturred.* "Provided there be only one accented syllable, there may be more than two syllables in any foot. 'It is he' is as much a foot as 'tis he'; 'we will serve' as 'we'll serve'; 'it is over' as 'tis o'er.'

<sup>1</sup> The overflow is helped by the use of "light" and "weak" endings to a line. "Light endings" are monosyllables on which "the voice can to a small extent dwell": such as the parts of the auxiliary verbs, *be, have, will, shall, can, do*; pronouns like *I, we, thou, you, he, she, they, who, which*, etc., and conjunctions such as *when, where, while*. "Weak endings" are those monosyllables over which the voice passes with practically no stress at all—e.g. the prepositions *at, by, for, from, in, of, on, to, with*; also *and, but, if, nor, or, than, that*: all words which go very closely with what follows and therefore link the end of one line with the beginning of the next. The use of these endings belongs to the later plays. "Light endings" are first numerous (21) in *Macbeth* (1606), and "weak endings" (28) in *Antony and Cleopatra* (1608). Some of the early plays have neither "light endings" nor "weak." Some have a very few "light endings." Of "weak endings" no play has more than two up till *Antony and Cleopatra*. The proportion of these endings—"light" and "weak"—is therefore another of the metrical tests applied to the later plays (Ingram).



"Naturally it is among pronouns and the auxiliary verbs [*and prepositions*] that we must look for unemphatic syllables in the Shakespearean verse. Sometimes, the unemphatic nature of the syllable is indicated by a contraction<sup>1</sup> in the spelling. Often, however, syllables may be dropped or slurred in sound, although they are expressed to the sight" (Abbott).

This principle that two unstressed syllables may go in the same foot with one stressed syllable is very important because feet so composed have the rapid, trisyllable effect which tends much to vary the normal line. This trisyllabic rhythm is a recognised element of English verse, especially in the foot which classical prosody calls an anapaest (— — —). It was "a marked feature of the Old English alliterative verse" (Mayor). Examples are:

"Prínting | their próud | hoófs i' the | rēfēv|ing eárrh"

(Prol. 1. 27).

"Which in | th' elév|enth yéar | o' the lást | kíng's réign" (1. 1. 2).

"You would (=you'd) sáy | it háth | been áll | in áll | his stúð(y)"

(1. 1. 42).

This licence is specially characteristic of the later plays. Compare

"Bút that | the séa, | móúnting | to the<sup>1</sup> wéll|kin's chéek"

(*The Tempest*, 1. 2. 4).

"Hfm that | you térm'd, sir, | 'The goód | old lórd, | Gonzá|lo"

(*The Tempest*, v. 1. 15).

"I' the lást | níght's stórm | I súch | a féll|low sáw"

(*King Lear*, iv. 1. 34).

6. *Omissions.* After a pause or interruption there is sometimes an omission (a) of an unstressed syllable (oftenest in the first foot), or (b) of a stress, or (c) even of a whole foot.

"It is obvious" (says Abbott) "that a syllable or foot may be supplied by a gesture, as beckoning, a movement of the head to listen, or of the hand to demand attention": or the blank may be accounted for by an interruption, such as the entrance of another character, or by a marked pause or break in the sense. Compare

(a) "Má|ny yéars | of háp|py dáys | befá|l" (*Richard II.* 1. 1. 20).

"Thén | the whá|ning schoól|boy wíth | his sá|chel"

(*As You Like It*, II. 7. 145).

(b) "Fláttér|ers! [*Turns to Brutus*] | Now Brú|tus thánk | yourself!"

(*Julius Caesar*, v. 1. 45).

<sup>1</sup>Sometimes in such cases the Folio prints *th'*, showing that the word was meant to be slurred (Abbott).

"Messá|la! [*Messala turns and salutes*] | What says | my gén|erál?"

(*Julius Caesar*, v. 1. 70).

(c) "He's tá'én ; | [*Shout*] | and, hárk ! | they shoút | for jóy"

(*Julius Caesar*, v. 3. 32).

7. *Lines of irregular length.* Shakespeare uses lines of three feet often (II. 2. 64, 78 etc.); less frequently, lines of two feet (II. 2. 62), especially to break the course of some passionate speech; lines of four feet (II. 2. 47, 61); half-lines occasionally (II. 2. 148, II. 4. 96); brief questions, answers and exclamations, which metrically need not count; and rarely lines with six strong stresses, i.e. Alexandrines<sup>1</sup> (the sonorous type of verse which ends each stanza in *The Faerie Queene*).

As a rule, the use of a short line corresponds with something in the sense, e.g. a break (as at the end of a speech), agitation, conversational effect of question and answer, strong emphasis. Thus in IV. 1. 220, 238, 294 Henry's strong emotion is manifest. At the close of a speech a short line gives perhaps greater emphasis, and certainly variety.

Apart from the intentionally bombastic speeches of Pistol, there is, I think, no genuine Alexandrine in *Henry V*. There are several lines which look somewhat like Alexandrines ("apparent Alexandrines," as Abbott calls them) but which on examination are found not to have six unmistakeable stresses. Thus in each of the following seemingly long lines one syllable or more can be slurred or elided or treated as extra-metrical.

(a) "Incline to ft, | or nó? |

He scéms | indiff'rent"<sup>2</sup> (I. 1. 72).

(b) "Cómé to | one márk ; | as mány | ways meét | i' one tówn"

(I. 2. 208).

(c) "Of yóur | great pré|decéssor, | King Édward | the Thírd"

(I. 2. 248).

<sup>1</sup> So called either from Alexandre Paris, an old French poet, or from the *Roman d'Alexandre*, a 12th century poem about Alexander the Great, written in rhymed lines of six feet, in couplets. It is the metre of French tragedy (e.g. of the tragedies of Racine and Corneille).

<sup>2</sup> In this and similar cases, such as (c), the symbol ' is intended to show that a vowel is ignored in the scansion, though heard more or less in pronunciation. There is no means of marking the different degrees of slurring: thus, *indiff'rent* represents with fair accuracy the pronunciation which must be given in line (a), whereas *pred'cessor* in line (c) or *en'my* in line (f) would over-emphasise the slurring sound required there.

An unstressed vowel like the middle *e* in 'predecessor' may be slurred; compare 'enemy' in (f) and 'ambassador' in (g). Proper names are often treated rather freely, especially as regards contraction.

- (d) "Téll him | he hath máde | a mách | with súch | a wrángl(er)"  
(I. 2. 264).

Here *he hath* is equivalent to *he has*, which is often contracted to *he's*.

- (e) "We will | aboárd | to-níght. | Why, hów | now géntl'(men)!"  
(II. 2. 71).

See again IV. 1. 39 and 42.

- (f) "Joín'd wi' an | énemy | proclaím'd, | and fróm | his cóf(fers)"  
(II. 2. 168).

The rapid rhythm reflects the speaker's emotion; this is a common poetic device.

- (g) "Suppóse | th' ambássa|dor fróm | the Frénch | comes báck"  
(Prol. III. 28).

- (h) "Defý's | t' our wórst, | for às | I ám | a sól(dier)"  
(III. 3. 5).

- (i) "Úpon óur | houses' thátch, | whíles a | more frós|ty péo(ple)"  
(III. 5. 23).

Here *upon* = 'on, like *against* = 'gainst; so we find *into* and *unto* = 'to.

The *s* of the plural and possessive cases of nouns of which the singular ends in *s*, *se*, *ss*, *ce* and *ge* is often not sounded, being absorbed into the preceding *s* sound (Abbott).

- (j) "Shall seé | adván|tageá|ble fòr | our díg(nity)" (v. 2. 88).

Again, some seemingly six-foot lines are really "trimeter couplets": that is, "couplets of two verses of three accents each...often thus printed as two separate short verses in the F<sup>o</sup>lio....Shakespeare seems to have used this metre mostly for rapid dialogue and retort, and in comic and the lighter kind of serious poetry" (Abbott). Generally some notion of division is suggested. Examples of these couplets in *Henry V.* are: Prol. IV. 22 (where there is the contrast between the two camps); Prol. IV. 28 (where Henry is contrasted with his soldiers); IV. 2. 23 (spoken in a would-be comic, mocking tone); IV. 3. 18 (divided between two speakers, as is often the case with the trimeter couplet); and IV. 3. 33.

These, then, are the chief modes by which Shakespeare diversifies the structure of regular blank verse. Their general result has been well summed up thus: that they make the effect of Shakespeare's

maturer blank verse rather rhythmical than rigidly metrical, i.e. more a matter of stresses distributed with endless variety than of syllables calculated and accented according to a normal standard; and there is a progressive development in the trisyllabic direction. Every student should grasp these variations thoroughly, particularly the first five, and observe the illustrations of them that occur in any play (especially the later plays) that he may be studying.

And he must, of course, remember that scansion depends much on the way in which a writer abbreviates or lengthens sounds, as the metre requires.

Abbreviation comprises all the cases in which a syllable does not count metrically—whether it be elided<sup>1</sup>, contracted, or slurred<sup>2</sup>. Many abbreviations belong to everyday speech, others to poetical usage.

Of lengthening of sounds the most important example is the scansion of a monosyllable as a whole foot<sup>3</sup>.

For full details the student must refer to the standard authority, viz. Dr Abbott's *Shakespearian Grammar*, pp 344—387.

### III. Shakespeare's use of Rhyme.

In his early plays Shakespeare uses the rhymed couplet<sup>4</sup> very largely; but gradually the amount of rhyme declines, so that the proportion of rhymed couplets in a piece is one of the surest indications of the period to which it belongs.

Is there much rhyme? the play is early.

Is there little rhyme? the play is late.

"In *Love's Labour's Lost* there are about two rhymed lines to every one of blank verse. In *The Comedy of Errors* there are 380 rhymed lines to 1150 unrhymed. In *The Tempest* two rhymed lines occur; in *The Winter's Tale* not one" (Dowden).

In applying the rhyme test we must exclude the cases where there is a special reason for the use of rhyme. Thus the rhyme of the Masque in Act IV. of *The Tempest* has no bearing whatsoever on the date of the play, because Masques were usually written in rhymed

<sup>1</sup> Cf. the common elision of *the* before a vowel, e.g. "Hath shōok | and trēm|bled  
at | tʰ ill neigh|bourhood" (l. 2. 154); "Rōne with | tʰ invis|ible | and crēeping  
ling" (Prolog. iii. 11).

<sup>2</sup> Cf. the second footnote on p. 237.

<sup>3</sup> Cf. *thou* or *seem* (ll. 2. 128); *fierce* (ll. 4. 99).

<sup>4</sup> i.e. of five feet in each line; cf. l. 2. 287, 288.

measures. Similarly all songs such as we get in *As You Like It*, *The Tempest*, and *The Winter's Tale* must, of course, be excluded.

Let us consider for a moment the reasons which led Shakespeare to adopt blank verse and gradually abandon rhyme.

As a medium of dramatic expression blank verse, of the varied Shakespearian type, has these points of superiority over rhyme:

1. *Naturalness*. Rhyme, is artificial. It reminds us, therefore,—perhaps I should say, never lets us forget—that the play is a play, fiction and not reality, because in real life people do not converse in rhyme. Especially in moments of great emotion does rhyme destroy the illusion of reality: we cannot conceive of Lear raving at Goneril in rhymed couplets. Blank verse on the other hand has something of the naturalness of conversation, and naturalness is a very great help towards making fiction appear like truth.

2. *Freedom*. The necessity of rhyming imposes restraint upon a writer such as blank verse obviously does not involve, and often forces him to invert the order of words or even to use a less suitable word. The rhythm too of the rhymed couplet tends strongly to confine the sense within the limits of the couplet, whereas in the blank verse of a skilful writer the sense “runs on” easily from line to line. In fact, in the rhymed couplet the verse is apt to dominate the sense; while in blank verse the sense finds unfettered expression. And so blank verse has not only something of the naturalness but also something of the freedom of conversation.

3. *Variety*. In a paragraph of rhymed couplets the pauses in the sense and therefore in the rhythm are monotonous. We constantly have a pause at the end of the first line and almost always a pause at the end of the second. With the uniformity of a passage composed in this form contrast the varied rhythms of such blank verse as that of *The Tempest*, where the pauses are distributed with ever-changing diversity of cadence.

Again, the rhyme of a long narrative poem when read, or of a short lyric when recited, has a pleasing effect; but in a long spell of spoken verse I think that the sound of rhyme, though at first agreeable to it, gradually tires the ear.

What rhyme we do get in Shakespeare's later plays is mainly at the end of a scene, when it serves to indicate the conclusion, and (less commonly) at the close of a long speech, when it forms a kind of climax. As to the former use (cf. I. 2. 307—310) Dr Abbott says: “Rhyme was often used as an effective termination at the end of the

scene. When the scenery<sup>1</sup> was not changed, or the arrangements were so defective that the change was not easily perceptible, it was, perhaps, additionally desirable to mark that a scene was finished."

And just as rhyme often marks the close of a scene so it sometimes marks the close of a chapter in a man's career, and suggests farewell. A striking example of this use of rhyme occurs in *As You Like It*, II. 3. 67—76, where old Adam and Orlando, about to set forth on their expedition, severally bid farewell to their former life. Similarly in *Richard II.* II. 2. 142—149, the rhyme expresses the feeling of the King's favourites that their period of prosperity is over and they are parting for ever; while in V. 5. 109—119, it emphasises the tragedy of the close of Richard's life. Again, in *King Lear* (a comparatively late play, 1605—1606) the banished Kent is made to use rhyme in his leave-taking (I. 1. 183—190).

One other noticeable purpose of rhyme is found in plays as late as *Othello* (about 1604) and *Lear*, viz. to express moralising reflections on life and give them a sententious, epigrammatic effect. Dowden instances *Othello*, I. 3. 202—219, and II. 1. 149—161. This use of rhyme is natural because proverbial wisdom so often takes a rhymed form. Maxims stick better in the memory when they are rhymed.

#### IV. Shakespeare's use<sup>2</sup> of Prose.

*Henry V.* illustrates fully the most important use to which Shakespeare puts prose in his plays, viz. as a colloquial medium of expression. It is always instructive to note how in parts where a conversational, not tragic or poetical, effect is desired, verse gives place to prose, and *vice versa*; and how characters which are viewed in a wholly tragic or poetical light normally use verse alone. Thus Henry is made to use prose in talking familiarly to his soldiers (III. 6. 94—109), but verse directly afterwards in the formal interview with the French herald (III. 6. 111—167). Prose again is the medium when the French nobles are chatting together in a light bantering style (III. 7. 1—101) and laughing at the English, but verse in their last words together at the moment of

<sup>1</sup> There was no movable scenery; the only outward indication of the locality intended was some stage 'property'—e.g. "a bed to signify a bed-chamber; a table with pens upon it to signify a counting-house; or a board bearing in large letters the name of the place"—Dowden.

<sup>2</sup> Strictly, it does not come under the heading "metre"; but it is convenient to treat the subject here. See Abbott, p. 429.

riding off to the battle-field (iv. 2), and in the hour of defeat (iv. 5). Perhaps the most striking transition from prose to verse occurs at iv. 1. 219, where the reason for the change is self-evident. And the wooing-scene (v. 2) must be remembered. The alternations of verse and prose in a play are often very suggestive, and the reason in each case should be carefully weighed in the light of the context.

Prose is commonly assigned to characters of humble position, e.g. servants and soldiers (such as Bates, Court, Williams). It is the normal medium in scenes of "low life" (ii. 1 and 3).

Another conspicuous use of prose in Shakespeare is for comic parts and the speech of comic characters like the Clowns of the Comedies, e.g. Touchstone in *As You Like It*, who never drops into blank verse.

The Hostess, Bardolph, Nym and the Boy speak wholly in prose as being at once humorous (three of them unintentionally) and of humble status. But Pistol speaks always in verse because he is meant (cf. 2 *Henry IV.* ii. 4. 177-193) to represent in an exaggerated form the bombastic, ranting style of the old-fashioned tragedies, such as Kyd's *Spanish Tragedy*; and from their popularity the caricature would be recognised readily.

Other minor uses of prose by Shakespeare are for letters, proclamations (see III. 6. 114, note), documents (v. 2. 293), etc., and occasionally (as though even blank verse were too artificial) for the expression of extreme emotion and mental derangement (cf. *King Lear*, III. 4).

Shakespeare's use of prose increases as the character of his plays grows more varied and complex. *Richard II.*, written five or six years before *Henry V.*, has no prose. The amount of prose in a play therefore is an indication of its date, like the amount of rhyme, though not so conclusive an indication.

## HINTS ON SHAKESPEARE'S ENGLISH.

The following elementary hints are intended to remind young students of some simple but important facts which they are apt to forget when asked to explain points of grammar and idiom in Shakespeare's English.

To begin with, avoid using the word "mistake" in connection with Shakespearian English. Do not speak of "Shakespeare's mistakes." In most cases the "mistake" will be yours, not his. Remember that things in his English which appear to us irregular may for the most part be explained by one of two principles:

- (1) The difference between Elizabethan and modern English ;
- (2) The difference between spoken and written English.

(1) As to the former: what is considered bad English now may have been considered good English in Shakespeare's time. Language must change in the space of 300 years. Elizabethan English, recollect, contains an element of Old English, i.e. inflected English that had case-endings for the nouns, terminations for the verbs, and the like. By the end of the 16th century most of these inflections had died out, but some survived, and the influence of the earlier inflected stage still affected the language. Often when we enquire into the history of some Elizabethan idiom which seems to us curious we find that it is a relic of an old usage. Let us take an example.

There are numerous cases in Shakespeare where a verb in the present tense has the inflection *-s*, though the subject is plural; cf. the following lines in *Richard II.* II. 3. 4, 5:

"These high wild hills and rough uneven ways  
*Draws* out our miles, and *makes* them wearisome."



The verbs *draws* and *makes* appear to be singular: but probably each is plural, in agreement with its plural antecedents *hills* and *ways*; *s-es* being the plural inflection of the present tense used in the Northern dialect of Old English. In the Southern dialect the inflection was *eth*; in the Midland *en*. When Shakespeare was born all three forms were getting obsolete; but all three are found in his works, *eth*<sup>1</sup> and *en*<sup>2</sup> very rarely, *es* or *s* many times. His use of the last is a good illustration (a) of the difference<sup>3</sup> between Shakespearian and modern English, (b) of one of the main causes of that difference—viz. the influence of a still earlier inflected English.

(a) A dramatist makes his characters speak, and tells his story through their mouths: he is not like a historian who writes the story in his own words. The English of a play which is meant to be spoken must not be judged by the same standard as the English of a History which is meant to be read. For consider how much more correct and regular in style a book usually is than a speech or a conversation. In speaking we begin a sentence one way and we may finish it in another, some fresh idea striking us or some interruption occurring. Speech is liable to constant changes, swift turns of thought; it leaves things out, supplying the omission, very likely, with a gesture; it often combines two forms of expression. But a writer can correct and polish his composition until all irregularities are removed. Spoken English therefore is less regular<sup>4</sup> than written English; and it is to this very irregularity that Shakespeare's plays owe something of their lifelike reality. If Shakespeare made his characters speak with the correctness of a copybook we should regard them as mere puppets, not as living beings.

Here is a passage taken from *Henry V.* (iv. 3. 34—36); suppose that comment on its "grammatical peculiarities" is required:

"Rather proclaim it...

That he which hath no stomach to this fight,

Let him depart."

<sup>1</sup> Cf. *hath* and *doth* (v. 2. 46) used as plurals. See Abbott, p. 237.

<sup>2</sup> Cf. *was-en* in *A Midsummer-Night's Dream*, II. 1. 56: see *Glossary* to that play.

<sup>3</sup> Another aspect of it is the free Elizabethan use of participial and adjectival terminations. Cf. "imaginary," *Prol.* I. 18; "create," II. 2. 31 (a form affected by Lat. *creatus*); "redoubted," II. 4. 14; "imagined," *Prol.* III. 1.

<sup>4</sup> Cf. II. 4. 106; V. 2. 19.

Two things strike us at once—"he *which*" and "That he...let him depart." "He *which*" is now bad English; then it was quite regular English. The student should say that the *usage* was correct in Elizabethan English, and give some illustration of it. The Prayer-Book will supply him with a very familiar one.

"That he...let him depart." A prose-writer would have finished with the regular sequence "*may* depart." But Henry V. is supposed to say the words; and at the moment he is deeply stirred. Emotion leads him to pass suddenly from indirect to direct speech. The conclusion, though less regular, is far more vivid. This brief passage therefore exemplifies the difference (a) between Elizabethan English and our own, (b) between spoken English and written. It is useful always to consider whether the one principle or the other can be applied.

Three general features of Shakespeare's English should be observed:

- (1) its brevity of idiom,
- (2) its emphasis,
- (3) its tendency to interchange parts of speech.

*Brevity*: Shakespeare often uses terse, elliptical turns of expression. The following couplet is from *Troilus and Cressida* (I. 3. 287, 288):

"And may that soldier a mere recreant prove,  
That means not, hath not, or is not in love!"

Put fully, the second line would run, "That means not *to be*, hath not *been*, or is not in love." Cf. again *Richard II.* v. 5. 26, 27:

"Who sitting in the stocks refuge their shame,  
That many have and others must sit there";

i.e. 'console themselves with the thought that many *have sat* there.' This compactness of diction is very characteristic of Shakespeare. For note that the omission of the italicised words, while it shortens the form of expression, does not obscure the sense, since the words are easily supplied from the context. That is commonly the case with Shakespeare's *ellipses* or omissions: they combine brevity with clearness. Cf. the omission of the relative pronoun, a frequent and important *ellipse*, in I. 2. 263; III. 1. 3.

*Emphasis*: common examples of this are the double negative (I. 1. 35; II. 2. 23; IV. 1. 98, 281, 282; V. 2. 142, 143, 299), and the double comparative or superlative (III. 5. 36).

*Parts of speech interchanged:* in Shakespearian English "almost any part of speech can be used as any other part of speech...You can 'happy' your friend, 'malice' or 'foot' your enemy, or 'fall' an axe on his neck" (Abbott). Cf. "severals," I. 1. 86; "naught," I. 2. 73; "safeguard," I. 2. 176; "she," II. 1. 73; "even," II. 1. 115; "coward," II. 2. 75; "dull," II. 4. 16; "flesh," II. 4. 50; "mountain," II. 4. 57; "juttie," III. 1. 13; "bootless," III. 3. 21; "advantage," IV. 1. 273; "gentle," IV. 3. 63; "retire," IV. 3. 86; "friend," IV. 5. 12; "maiden," V. 2. 281, 284.

## I. INDEX OF WORDS AND PHRASES.

*This List applies to the Notes only; words of which longer explanations are given will be found in the Glossary. The references are to the pages.*

*Abbreviations.* adj.=adjective. adv.=adverb. n.=noun.  
plur.=plural. trans.=transitive. vb.=verb.

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